LESSONS IN ART

WILLIAMS

VOLUME·II

SCULPTURE·BRONZE WORK

PAINTING

Administration
Bldg.

DO NOT REMOVE FROM COLLECTION
PRIOR TO 2032
SHARED PRINT RETAINED ITEM

Reference Library

OF THE

College of the
Holy Nam

Oakland - -

HOLY NAMES UNIVERSITY
PAUL J. CUSHING LIBRARY
library.hnu.edu
34681000998945

STATUE OF RACHEL. STATUE OF MOSES. STATUE OF LEAH.

CHURCH OF ST. PETER IN VINCOLI, ROME.
(Photo by Alinari & Cook.)

COLLEGE OF THE HOLY NAMES
OAKLAND, CALIFORNIA

LESSONS IN ART.

A Book for Class-work in Schools, Art Study Clubs, Home Reading Groups, Library Reference and General Reading.

Architecture, Sculpture, Bronze Work, Painting.

BY
W. H. WILLIAMS
Principal Thacher School, Kansas City, Mo.

Vol. II.—Sculpture, Bronze Work, Painting.

"Art is the child of Nature; yes,
Her darling child in whom we trace
The features of the mother's face,
Her aspect and her attitude."—*Longfellow.*

EDUCATIONAL PUBLISHING COMPANY
BOSTON
NEW YORK CHICAGO SAN FRANCISCO

COLLEGE OF THE HOLY NAMES
OAKLAND, CALIFORNIA

N5300
W5
v.2
cop. 2

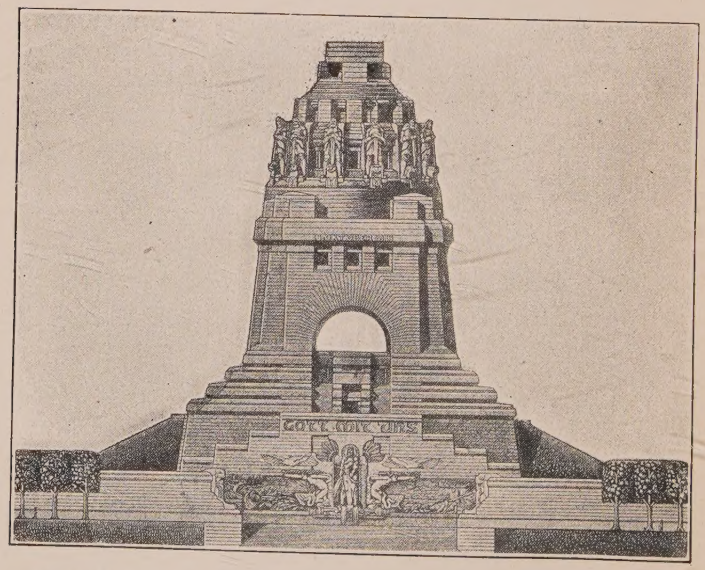
Copyright, 1913
by
EDUCATIONAL PUBLISHING COMPANY

4765

04765

Digitized by the Internet Archive
in 2025

https://archive.org/details/lessonsinart0000whwi



THE GREAT BATTLE MONUMENT AND SCULPTURES, LEIPZIG, GERMANY.
(Photo by Dr. Trinkler Co., Leipzig.)

Built to commemorate the victory of the Allied Powers, England, Russia, Prussia, Austria and Sweden, over Napoleon, October 18, 19, 1813.

To all that Labor in the General Cause of Education;
Especially to all that Labor in the Field of Art,
This Work is Most Respectfully Dedicated
By the Author.

DIANA.

AUGUSTUS CAESAR.

MINERVA.

PALLAS ATHENE.

PENELOPE.

PEDAGOGUE.

SYMMACHUS.

PREFACE.

This book was prepared for the purpose of giving a condensed review of art in two volumes. Primarily, the object is to afford pupils in the preparatory schools an opportunity to acquire some general, as well as technical, knowledge of the great subject, but the work may be used as a guide wherever art-subjects are to be studied.

The scope of "Lessons in Art" embraces the following divisions: Architecture, Sculpture, Bronze Work, and Painting. It gives illustrations and sketches of finest types in each of these divisions.

The following works of art have been carefully examined in the preparation of the book: History of Art in Egypt (Perrot & Chipiez); History of Art (Goodyear); History of Architecture (Hamlin); History of Architecture (Fergusson); Sculpture and Architecture (Raymond); Rambles in Rome (Forbes); Technique of Sculpture (Partridge); Greek Art (Jane Harrison); Ancient Sculpture (Pierre); Schools and Masters of Sculpture (Radcliffe); Art Thoughts (Jarves); Wonders of Sculpture (Viardot); Bronzes (Drury); Early Archæology (Hunter); Bronzes and Other Alloys (Thurston); Bronze and Stone Age (Anderson); History of Greek Art (Perrot & Chipiez); Ancient and Modern Art (Cleghorn); Lubke's History of Art; Rosengarten's Architectural Styles; Viollet-le-Dec's Discourses on Architecture (translated by H. Van Brunt and B. Bucknall); Maspero's History of Egypt; Barber's Mechanical Triumphs of the Egyptians; Myers's Ancient History; Rollin's Ancient History; Rome, by Francis Wey; Great Painters (Forbes) Lectures on Art (Taine); Hartman's History of American Art; Caffin's American Masters of Painting; and Tuckerman's Art in America.

Nearly all the illustrations of the works of European art in the book are from photographs secured by the author while he was abroad. It is his hope that all will enjoy the pictures, outlines, and art lessons; and that they may be helpful aids in developing a deep interest in a most refining and delightful study.

BORGHESE VENUS, ROME.
GODDESS DIANA.
DAUGHTER OF DENAIDE.
THE WRESTLERS.
THE WOUNDED GAUL.
MELEAGER, ROME.
VENUS DE MILO.

CONTENTS.

PART I. — ARCHITECTURE.

INTRODUCTION — ART — ITS DOMAIN, etc. 1

I. OUTLINE OF ARCHITECTURE 7

II. EGYPTIAN ARCHITECTURE 11

III. CHALDEAN ARCHITECTURE 25

IV. ASSYRIAN ARCHITECTURE 30

V. PERSIAN ARCHITECTURE 33

VI. JEWISH ARCHITECTURE 36

VII. GREEK ARCHITECTURE 43

VIII. ROMAN ARCHITECTURE 64

IX. BYZANTINE ARCHITECTURE 93

X. SARACENIC ARCHITECTURE — Egypt; Palestine; Turkey; Persia; India 99

XI. ROMANESQUE ARCHITECTURE — Germany 111

XII. NORMAN ARCHITECTURE — England 115

XIII. GOTHIC ARCHITECTURE — Italian; German; English; Spanish 120

XIV. ITALIAN RENAISSANCE ARCHITECTURE 140

XV. GREEK TEMPLE STYLE OF ARCHITECTURE 149

XVI. AMERICAN ARCHITECTURE 153

XVII. TRIUMPHAL ARCHES 199

XVIII. MEMORIAL MONUMENTS 203

PART II. — SCULPTURE.

XIX. OUTLINE OF SCULPTURE 213

XX. MYTHOLOGICAL SCULPTURE 219

XXI. SEPULCHRAL SCULPTURE 254

XXII. PORTRAIT-STATUES 262

XXIII. SAND ART 268

PART III. — BRONZE WORK.

XXIV. OUTLINE OF BRONZE WORK 273

XXV. MONUMENTS AND STATUARY IN BRONZE 275

XXVI. APPENDIX — AMERICAN SCULPTURE 331

Section A — Sculpture in Boston; Sculpture in Washington, D. C.; Sculpture in Library of Congress.

Section B — Statuary Hall.

Section C — The Corcoran Gallery; Richmond; Baltimore.

Section D — Trenton, N. J.; Cincinnati; Milwaukee; Concord, N. H.; Louisville; Atlanta, Ga.

Section E — Hartford, Conn.; Raleigh, N. C.; Cleveland, O. McKinley National Memorial, Canton, O.; Philadelphia.

Section F — Chicago.

Section G — New York.

Section H — St. Louis; New Orleans.

PART IV. — PAINTING.

XXVII. Outline of Painting 349

Section A — Definition of Painting; Subjects Represented in Painting; Modes and Processes in Painting; Schools.

Section B — Egyptian Painting; Chaldean, Assyrian and Persian Painting; Arabic and Moorish Painting; Grecian Painting; Schools of Painters in Greece; Etruscan Painting; Roman Painting; Paintings in the Catacombs.

Section C — Painting in the Middle Ages; Miniature Painting in Middle Ages; Western Painting in Gothic Period; Tuscan Painting of Gothic Period; Painting in Centuries of the Renaissance; Painting in Italy During Franco and German Spanish War.

Section D — Painting in Seventeenth Century; Italian Painting in Seventeenth Century; Leaders of Eclectic School; Leader of Naturalist School; French Painting, British Painting, Spanish Painting in Seventeenth Century.

Section E — Painting in Eighteenth and Nineteenth Centuries; Beginning of Realistic Painting; Different Lines of Realistic Work; French Classicism in Painting; School of Romanticists: School of French Orientalists; Romanticist and Orientalist Movements; Animal Painting in France; Painters of Peasant Life; French Semi-Classicists.

Section F — War Painting in France; German Painting in Nineteenth Century; Painters of Dusseldorf School; British Painting — Eighteenth and Nineteenth Centuries; Sir Edwin Landseer — Sir Frederick Leighton; Representative Paintings; Twelve Greatest Paintings.

Section G — American Paintings; First English Painter in America; The "Era of Painting"; Portrait Painting; Historical Painting, 1767; First Art Gallery in America; Two Leading Painters in America in 1755; Landscape Painting; Painting of Waterfall Scenes; of Snow Scenes.

Section H — Painting of Genre Scenes; Genre Scenes in Negro Life; Mountain and Canyon Scenery; Marine and Figure Painting; Scenes in Ocean Life, Coast Scenes, Holiday Scenes; Indian Life; Landscape Painting; Animal Painting; Genre Scenes in American Life; Scenes of Shooting Parties; Still Life; Genre Scenes.

Section I — Portrait Painting; Historical Painting; Genre Scenes; Marine Painting; Painting of Birds.

Section J — Twenty-five Noted American Paintings; Mural Paintings; Decorations of Library of Congress; Questions to be Considered in Studying a Painting.

XXVIII. Paintings of the American School 381

XXIX. Paintings of the British School 385

XXX. Paintings of the French School 394

XXXI. Paintings of the German School 419

XXXII. Paintings of the Italian School 432

XXXIII. Paintings of the Bohemian School 438

XXXIV. Paintings of the Russian, Spanish, and Flemish Schools 441

HALF-VIEW: HALL OF ROMAN EMPERORS AND WIVES, ROME.
AGRIPPINA. "FATHER TIME."
HALF-VIEW: HALL OF ILLUSTRIOUS MEN, ROME.
MARCELLUS — A ROMAN GENERAL.

AMERICA EUROPE

LIST OF ILLUSTRATIONS.

Building the Pyramids 15
Hypostyle Hall, Temple of Amen-Ra, Karnak 21
Ruins, Temple of Karnak, Thebes, Egypt. 24
Sculptures from Royal Palace at Nineveh 31
Winged and Man-headed Lion, British Museum. 32
Temple of King Solomon, Jerusalem 36
Tabernacle of the Jews 42
Temple in Antis; Temple in Prostyle; Temple in Amphiprostyle, ground plan of Parthenon 48
Column of Grecian Doric Order 49
Column of Ionic Order 50
Column of Greek Corinthian Order 51
Figure-Columns, Caryatic Order, Athens 53
The Theseum at Athens 55
The Parthenon at Athens 56
Temple of Diana at Ephesus 58
Temple of Zeus at Olympia 62
Mausoleum at Halicarnassus 63
Porta Appia (Gate of St. Sebastian), Rome 67
Pyramid of Cestius, St. Paul's Gate, Rome 68
The Claudian Aqueduct, Rome 69
Baths of Caracalla, Rome 71
Arch of Titus, Rome 72
Arch of Constantine, Rome 74
Column of Marcus Aurelius, Rome 75

Column of Trajan, Rome 77
The Roman Forum, Rome 79
The Pantheon at Rome 83
Temple of Jupiter, Rome 86
The Colosseum at Rome 88
Church of St. Mark's, Venice 95
Church of St. Sophia, Constantinople 97
Imperial Palace of Dolma-Baytche, Constantinople 98
Dome of the Rock (Mosque of Omar), Jerusalem 101
Mosque of Suleiman I.; Constantinople 103
The Muti Musjid (Pearl Mosque), Agra, India 107
The Taj Mahal, Agra, India 108
Tomb of Itimad-ud-daulah, Agra, India 110
Cathedral at Worms, Germany 112
Cathedral at Speyer, Bavaria 113
Cathedral at Durham, England 116
The Tower of London 118
The Tower of London — Middle Tower 119
Cathedral of Notre Dame, Paris 123
Cathedral at Siena, Italy 125
Cathedral of Marie Nascenti, Milan 127
Cathedral at Cologne, Germany 130
Cathedral at Seville, Spain 133
Gothic Retalbo of High Altar, Cathedral at Seville 134
Mayor's Altar, Cathedral at Seville 135
Cathedral at Burgos, Spain 136
Gothic Altar, Chapel of the Constable, Cathedral at Burgos . . . 138
Hall of Ambassadors, Alcazar, Seville 139
"The Duomo." Cathedral. Bell Tower. Baptistry 141
St. Peter's Church, Rome. (Interior View). 146
Basilica of St. Peter, Altar 148
The Madeleine, Paris 150
The Pantheon, Paris 152
Old South Church, Boston 155
Independence Hall, Philadelphia 156
Old State House, Boston 159
Faneuil Hall, Boston 160
King's Chapel, Boston 161
The Capitol, Washington, D. C. 164
The State Capitol, Albany, New York 167
The State Capitol, Hartford, Conn. 169
The State Capitol, Harrisburg, Pa. 171
The "Flat Iron Building," New York City 177
Bird's Eye View of New York City 178
Sky Line View of New York from Jersey City 179
Union Station, Kansas City, Mo. 180
Hudson Terminal Buildings 182
"The Cardenas," Trinidad, Colo. 184
'The Alvarado," Albuquerque, N. Mex. 185
Union Station, St. Louis, Mo. 185
The New Union Station, Washington, D. C. 186
Pennsylvania R. R. Station, New York City. 187

Soldan High School, St. Louis, Mo. 188
DeWitt Clinton High School, New York City 189
Westport High School, Kansas City, Mo. 190
Court of Honor, World's Fair, Chicago 198
Arch of Triumph, Paris 199
Simplon Arch, Milan. 200
Washington Arch, New York City 201
Pilgrim Monument, Provincetown, Mass. 202
Group of Sculpture, Forefathers' Monument, Plymouth, Mass. . . . 205
Miles Standish Monument, South Duxbury, Mass.. 206
Bunker Hill Monument, Charlestown, Mass. 209
Statue of Jesus Christ. (Thorwaldsen.) Copenhagen, Denmark . 212
The Nine Muses 218
Statue of Jupiter, Rome 222
Statue of Neptune, Rome 223
Statue of Mars, Rome 224
Statue of Mercury, Rome 226
Statue of Apollo Belvidere, Rome 228
Statue of Venus, Florence 229
Statue of Metis (Pudicitia) Rome 231
Statue of Minerva, Rome 232
Statue of Pallas Athene 232
Statue of Diana, Paris 234
Statue of Ceres, Rome 236
Statue Group, Pluto and Proserpine, Rome 237
Æneas Carrying off Anchises, Rome 240
Statue of Perseus, Rome 242
Theseus Slaying the Minotaur, Vienna 243
Jason Departing to Capture the "Golden Fleece," Rome . . . 244
"The Laocoon," Rome 246
"The Farnese Bull," Naples 248
Vulcan Making the Armor of Achilles 249
Seizure of Polyxena, Florence 251
Hercules Slaying the Centaur 252
Statue of Father Nile, Rome 253
Monument of Clement XIII, Rome 255
Tomb of Titian, Venice 256
Tomb of Canova, Venice 258
Statues of Dukes Guialiano de Medici and Lorenzo de Medici, Florence 259
Corsini Monument, Florence 260
Tomb of Michael Angelo, Florence 260
Casella Monument, Genoa 261
Rossi Monument, Genoa 261
Statue of Demosthenes, Rome 263
Statue of Sophocles, Rome 264
Statue of Virgil, Paris 265
Statue of Horace, Rome 266
Statue of Julius Cæsar 267
Group of Sand Art Figures 269
National Monument of Italy, Rome 272
Statue of Liberty, New York Harbor 276
Monument of Columbus, Barcelona, Spain 277

Washington Monument, Philadelphia 278
Equestrian Statue of Philip IV., Madrid 281
Statues of Napoleon and his Four Brothers, Ajaccio, Corsica . . 282
Statue of Achilles, London 284
Equestrian Monument of Garibaldi, Rome 285
Equestrian Monument of Duke of Genoa, Turin 286
Equestrian Statue of Duke Emanuel Philibert, Turin 287
Lick Statuary, San Francisco 288
Native Son's Monument, Monument to California Volunteers Spanish-American War, Donohue Monument, San Francisco . . . 290
Soldiers' and Sailors' Monument, Indianapolis 291
Bronze Doors, Baptistry, Florence 292
Rogers Bronze Door, Washington, D. C. 294
Wellington Monument, London 295
Monument of King Victor Emmanuel, II, Milan 297
Monument of Andrew Jackson, New Orleans 298
Tomb of Maximilian I., Innsbruck, Austria 299
Statue of King Arthur, Innsbruck, Austria 300
Monument of Doge Manin, Venice 301
Monument of Gambetta, Paris 302
The Vendome Column, Paris 304
The July Column, Paris 305
Column of Congress, Brussels 306
Monument of Lord Nelson, London 307
Monument of Peter the Great, St. Petersburg 309
Equestrian Monument of Godfrey de Bouillon, Brussels 311
National Monument of Germany, on the Rhine 313
Equestrian Monument of Emperor William I. of Germany . . . 315
Shakespeare Monument, Stratford, England 317
Monument of Frederick the Great, Berlin 319
Equestrian Statue of Charlemagne, Paris 321
Equestrian statue of Gustavus Adolphus, Stockholm 322
National Lincoln Monument (Infantry Group) 323
National Lincoln Monument (Artillery Group) 324
Soldiers' and Sailors' Monument, Cleveland, Ohio 326
Washington Equestrian Monument, Richmond, Va. 328
Equestrian Statue of Marcus Aurelius 329
Queen Victoria Memorial, London 330
Milmore Monument, Boston 332
Library of Congress, Washington, D. C. 333
Central Stair Hall, Library of Congress 334
Statuary Hall in the Capitol, Washington, D. C. 335
Garfield Memorial, Cleveland, Ohio 340
McKinley National Memorial, Canton, Ohio 341
The Transfiguration (Raphael) 348
Parting of Hector and Andromache (A. Mignan) 380
Breaking Home Ties (Hovendon) 382
Procession of Apis-Osiris of Egypt (Bridgman) 383
Signing the Declaration of Independence (Trumbull) 384
A Reading from Homer (Alma-Tadema) 385
Sappho (Alma-Tadema) 386
Return of the Teutons (Thumann) 388

Napoleon on Board the Bellerophon (Orchardson) 389
The Thin Red Line (Gibb) 390
The Father's Curse (Greuze) 394
The Father's Blessing (Greuze) 395
The Soldier's Dream (Detaille) 396
The Cossack's Reply (Repine) 398
Death of Virginia (Lethiere) 399
Oath of the Horatii (David) 401
Death of Julius Cæsar (Rochegrosse) 402
Brutus Condemning His Sons to Death (Lethiere) 405
A Gladiatorial Combat (Gerome) 406
School of the Vestal Virgins (Le Roux) 407
The Victors of Salamis (Corman) 409
The Tragedy of the Stone Age (Paul Jamin) 410
Coronation of Charles VII. (Lenepveu) 411
Coronation of Napoleon and Josephine (David) 413
Circe and the Friends of Ulysses (Riviere) 415
Æneas at the Court of Dido (Guerin) 417
On a Furlough (Defregger) 419
Death of Alexander the Great (Von Piloty) 421
Thusnelda at Triumph of Germanicus (Von Piloty) 422
Napoleon at Waterloo (Steuben) 423
Charge of the Scotch Greys (Mrs. Butler-Thompson) 424
Alaric the Goth as Conqueror at Athens (Thiersch) 426
Socrates Taking Leave of His Pupils (Heinrich Wilke) 427
Roman Chariot Race (Wagner) 429
The Aurora (Guido Reni) 433
Milton Visiting Galileo in 1640 (Tito Lessi) 434
The Vision of Constantine (Raphael) 435
The Three Fates (Michael Angelo) 436
Assumption of the Virgin (Titian) 437
Defenstration at Prague (Brozik) 438
Columbus at the Court of Ferdinand and Isabella (Brozik) . . 439
Return of the Fishers (A. Feyen-Perrin) 440
Russian Wedding Feast (Makowksky) 441
Surrender of Granada (Pradilla) 442
Romulus and Remus (Rubens) 443
The Tapestry Weavers (Velasquez) 444

ALEXANDER DUMAS.
RICHARD I

STATUE OF REPUBLIC.
SIEGE MONUMENT, LEIPZIG.
PLACE OF THE THRONE, PARIS

JOAN OF ARC.
GARIBALDI.

INTRODUCTION.

ART.

Domain of Art.

Art is a great and comprehensive term. Its domain embraces the whole range of man's activities and industries. The realm of art contains the finest products of man's skill, the best achievements of his hands, the highest offerings of his intellect. All things, brought to a state of perfection by human labor, have reached that condition because of persistent effort in some one of the divisions of art.

Definition of Art.

Art is a human creation from nature, made from ideals of harmony, grace, utility, beauty, and perfection existing in the mind of the worker. D'Anvers says: "Art is nature re-made." Story says: "Art is nature reflected by a spiritual mirror, bearing the sentiment, feeling, and passion of the spirit that reflects it."

Works of Art.

A work of art is an expression of the worker's thought. It is a copy made from the worker's ideals. It is a result of the inspiration of his genius. The material wrought upon simply receives an impression of the mental picture in the soul of the artist.

Influence of Art.

Art has largely increased the sum of human happiness. The contributions, which have been made to the arts by man all along the ages, have marked his progress from a state of barbarism to that of civilization. Art represents the life, thought, and intellectual power of nations. The art of a people is a true index of their general culture, character, and national spirit.

Mission of Art.

The mission of art is to uplift and develop the human race. Its influence is to refine the taste, ennoble the sentiments, cultivate the finer faculties in man, which contribute to a higher and better life. Michael Angelo said:

> "Art embellishes and sweetens life,
> Lifting it from the level of low cares
> Into the purer atmosphere of beauty."

Power of Art.

Works of art which have been made by a master's hand have great power in them. They appeal to one's ideals of grace, harmony, and beauty; they arouse the finer senses of the beautiful; they create feelings of delight because of the perfection of their execution, and truthful expression of the thought for which they stand as representations.

Life-like Feeling in Works of Art.

Some of the world's greatest masters in sculpture and painting had the power to put such a natural and life-like feeling in their subjects that they appear almost to be real objects. Michael Angelo carved upon his statues a look of intellectual majesty; he chiseled into the silent stone an expression so natural to the person whose image he made in marble that his statues seem almost to be living beings. . . . The statue of Moses has a strong and distinctive personality — the same can be said of his statue of David, as well as of other creations of his chisel. Canova, Thorwaldsen, Bernini, and Fedi had remarkable skill in putting a life-like feeling into their marbles.

A Nation's Art a Test of Intellectual Progress.

It has been well said — "The history of the origin and development, growth and decline of beautiful artistic forms, constitutes a portion of the history of civilization. As regards each particular people, the history of their efforts to conceive and to express absolute perfection, or what is commonly called ideal beauty, in form and in color, is the most reliable test of the stage of intellectual progress which they have attained."

Divisions of Art.

Art is generally divided into two classes:

(*a*) The Fine Arts, such as Architecture, Drawing, Painting, Sculpture, Music, Engraving, and Poetry.

(*b*) The Useful Arts, such as the Operative or Mechanical Arts, Industrial Arts, Agriculture, Transportation, etc.

We may make other classifications of the arts; for example, we may call them as follows:

> The Plastic Arts, The Textile Arts, The Graphic Arts, The Manual Arts, The Decorative Arts, and The Art of Making Books, etc.

Periodical Divisions of Art.

Works of art have been classified and are said to belong to some one of the following periods:

Ancient Oriental Period, The Classic Period, The Byzantine Period, The Mohammedan Period, The Romanesque Period, Gothic Period, Period of the Renaissance, Period of Classic Revival (or Greek Temple Period), and The Modern Period.

Study of Art.

Art is a great and comprehensive study. Its scope is so vast; its classifications so many; the details of its divisions so numerous, and oftentimes so complex; its forms so diversified; its subjects embrace so much of the world's mechanical work on the one hand, and cover such a range of artistic creations in history on the other, its study has so much to do with the civilization and the advancement of nations that the treatment must be limited and condensed in the preparatory schools. The students of technical art schools have an opportunity to see the fuller proportions of the grand subject, and to study its many divisions in detail.

AESCULAPIUS.

AGRIPPINA.

ANTONINUS PIUS.

SLEEPING ARIADNE.

CONSTANTINE.

MONUMENT OF ALFIERI.

FISHER BOY.

PART SECOND.

SCULPTURE.

Sculpture is more than painting. It is greater
To raise the dead to life, — than to create
Phantoms that seem to live. Sculpture
Is more divine, and more like Nature,
That fashions all her works in high relief.

—Michael Angelo.

STATUE OF JESUS CHRIST, COPENHAGEN, DENMARK. *Thorwaldsen.*
(Photo by Vilhelm Tryde. Permission.)

It is the spirit that quickeneth; the flesh profiteth nothing: the words that I have spoken unto you, are spirit and are life.—*St. John* VI, 63.

XIX.

OUTLINE OF SCULPTURE.

Definition of Sculpture.

Sculpture is the art of carving single figures, groups and scenes in any hard substance. (The word Sculpture is from the Latin *Sculpere*, to carve.) If we take it in its fullest meaning, it will be as follows: (*a*) The making of statues in terra cotta and all sorts of architectural decorations. (*b*) The making of wax and clay models, plaster statues and bas-reliefs. (*c*) The making of metal statues, such as those of bronze, copper, gold, pewter, iron, etc. (*d*) The engraving of gems, making of medals, coins, medallions, and coats-of-arms. (*e*) The chiselling of work in either high or low relief. (*f*) As an art it also comprehends the making of forms from soft substances, such as those made of wax, tallow,* clay, butter† and chalk.

Form, Size and Position.

Sculpture is "bas-relief" in form when the work is raised a little from the surface. It is "alto-relief" (generally styled high relief) when the work is nearly detached from the surface, as in the case of the heavy relief work on arches, cornices and arcades. It is "sunk-relief" in form when the work is carved below the surface. It is "intaglio" when the work is hollowed out, as in the engraving of coins, etc. It is "in the round" when the statue is detached and may be seen from every side. Sculpture may be colossal, heroic, life-size, small life-size, busts (single and double) and statuettes. In position, works of sculpture may be standing, recumbent, seated or equestrian (that is, a statue of a man or a woman on horseback).

*Some of the most remarkable wax statues in the world are to be seen at Madame Tussaud's Museum, London.

†The sculptures made of butter at the Louisiana Purchase Exposition at St. Louis, were fine works of art.

Divisions of Sculpture.

Works of sculpture are separated into the following divisions: Historical, Individual, Mythological, Monumental, Sepulchral, Allegorical, Animal and Decorative. It is the oldest of all arts, antedating even the Scriptures and the History of Egypt. The art of sculpture arose from idol-worship. Whoever made the first graven image was the first sculptor.

Periodical Divisions of Sculpture.

Sculpture is divided into the following periods: Ancient, Oriental, Classic, Mediæval and Modern. Sculptors work from models. The system of bodily proportions was formulated by Vetruvius, a Grecian sculptor, but Michael Angelo worked without models or scales. The image was in his mind and he put it in the stone.

Ancient Sculpture.

Remains of the statues of idols were left by the Chaldeans. We are told in the Bible that Nebuchadnezzar, the Chaldean king, erected a golden image three score cubits (90 feet) high and six cubits (9 feet) broad, on the plains of Dura, near Babylon. There were many curious and grotesque sculptures in Ancient India, and a great number of them in Ancient Egypt, prominent among which were those of the sphinxes, the most celebrated being the sphinx near Gizeh. Some examples of Egyptian sculptures were of huge proportions. Two seated figures on the plains near Thebes are 60 feet high. They are the famous colossi of Amenophis III., of the XVIII. dynasty, and were originally placed at the entrance of the palace-temple of that Pharaoh at Thebes. Other seated statues of enormous size are to be found at the tombs of Beni Hassan. It is claimed that bronze statues, filled with lead, were made, and the art was introduced into Greece by Rhœcus.

Assyrian Sculpture.

Assyrian Sculpture was chiefly of two kinds, decorative and colossal brute forms. In the British Museum at London there are four colossals from Khorsbad. These remarkable sculptures are four metres in height. In the subterranean palace of Koyunjik, Mr. Layard found sixty-one great rooms covered with enormous slabs of granite. It is estimated that those slabs, if placed end to end, would cover a distance of about two miles.

Persian, Indian, Chinese and Japanese Sculpture.

Persia had no distinctive sculpture. Some forms in stone have been found, but they are not of sufficient merit to deserve much notice. India is a land filled with temples and beautiful tombs, in which are many fine works of sculpture, and all kinds of decorative designs in precious stones. The temples at Madura, Tanjore, Rangoon, Prome, and the tombs of Akbar, Secundra Selim Christi, and the Taj Mahal at Agra, are splendid examples of architecture and of sculptured work.

Chinese Sculpture.

The Chinese make monstrous figures in stone, combining both human and brute forms. Bronze casting was known and practiced as an art in China ages before the Christian Era. Japanese sculpture shows that the art was copied from China. Japanese bronze work is the most wonderful in the world. Their dragons are weird-looking monsters, but judged from the artistic side, are marvels of execution.

Grecian Sculpture.

The Art of Sculpture was practiced by all the nations of Antiquity, but it reached its highest development in Greece. The Age of Phidias and Pericles (fifth century B. C.) was the "Golden Age" in Greek sculpture. During that period were created those matchless works which have been the praise of succeeding generations. The wonderful statues and all other forms of Grecian sculpture are still the world's models. Although there has been such a long period since they were made, yet those works of the Grecian masters, to be found to-day, have in them a strength, beauty, power and artistic skill not quite reached by the creations of any of the modern sculptors.

Great Sculptors in Greece.

The greatest names in Grecian Sculpture are: Phidias, Tauriscus, Pericles, Cephisodotus, Chares, Dameas, Agasias, Glycon Onatas, Timotheus, Praxitiles, Apollonius, Scopas, Agesander, Etruria, Volcanus, Veturius, Plautius, Polydorus, and Athenadorus.

Roman Sculpture.

The Romans (with the exception of the people of Etruria), borrowed nearly all of their art from Greece. Though they did reach

a high point of excellence in architecture, their sculpture was not original. There is no mention in Roman history of a single native Roman sculptor, and of but very few architects. Their statues were in a great many cases "ready made"; that is, the body or figure was made, usually in full armor, and then the head was attached afterwards, and the name given to the statue. This statement is from good authority. It seems almost incredible to believe that the Romans had so little development in the art of sculpture.

Italian Sculpture.

Italy, like Greece, is a land of art. It is impossible to give a full list of the illustrious sculptors of that country. Some of the vast number of great names are: Michael Angelo, Canova, Bernini, Vela, Donatello, Ghiberti, Zandominighi, Verrochio, Fedi, Giovanni di Bologna, Sansovino, Luca, Andrea Della Robbia and Ercole Rosa.

Spanish and German Sculpture.

The three greatest names in Spanish sculpture are Cano, Berruguete and Becerra. Germany's most r masters are Syrlyn, Schadow, Krafft, the Vischer family, R , chilling, Wolff, Schwanthaler, Rietschel and Augustus Kiss.

French Sculpture.

France rivals Italy in its long list of great sculptors. Some of the most celebrated are: Ravi, (Rah'vee); Bouteiller (Boo-tay-ya); Colomb (Ko-lon'); Juste (Zhust); Coudray (Koo-dray); Pilon (Pee-lon'); Goujon (Goo-zhon'); Vinache (Vee-nash'); Puget (Puzhay'); Adam (A-don'); Sarrazin (Sar-rah-zar); Pajon (Pa-zhon'); Barye (Bah-ree'); Fremiet (Fru-mee-ay'); David d'Angers, Houdon (Oo-don'); Bartholdi (Bar-tol-dee'); Foyatier (Fuah-y-atee-ay') Pradier (Pra-dee-ay'); Du Bois (Du-bwah'); Perraud (Per-ro'); Carpeaux (Kar-po'); Chapu (Shap-u); Falguière (Fahl-ghee-air); Chaudet (Show-day); Couston (Koo'ton); Cordonnier (Kor-dunnee-ay').

English, Russian, Danish, Dutch and Austrian Sculpture.

English sculpture has some great names: Gibson, Bailey, Westmacott, Foley, Boehm, Gilbert, Thornycroft, Ford, Gebhart, Nollekens and Flaxman. Russian sculpture has received its best contributions from Tchizhob, Orlovsky, Halbord and Martos. The sculptures of Flanders have been enriched by Glosencamp, Sluter, Geefs,

Tiers, Sopers and Weimer. Denmark has no prouder name than Thorwaldsen. Some of the best sculptures made in Austria will be found to bear the names of Steffen, Godl, Leuden, Strauch, Colin and Abel.

American Sculpture.

American sculpture is attracting great attention from the art critics of Europe. Our country is being filled with splendid work done by native artists. The best things to be found in all the rest of the world have been seen and studied by vast numbers of our sculptors who travel abroad.

Our cities are beginning to show a love for art. Many fine bronzes and marbles are to be found. No one can tell the future of American sculpture. It is making wonderful progress.

Some of the most noted American Sculptors are: French, St. Gaudens, Mill, Ward, Hart, Crawford, Rogers, Vinnie Ream, Anne Whitney, Horatio Stone, Powers, Mead, H. K. Brown, Howard Roberts, E. D. Palmer, Franklin Simmons, C. B. Ives, L. W. Volk, R. S. Greenough, Conra[illegible] W. Story, Ellicott, Hartley, Adams, Hinton Perry, Bela L. Pratt, Olin L. Warner, Mrs. Dames, Ball, Mrs. Wright, Hughes, Frazee, Happersberger, Milmore, Rush, Kuhne Beveridge, Harriet Hosmer, Alexander Doyle, Blanche Nevin, Helen Mears, C. H. Niehaus, Philip Marting, Paul Bartlett, H. Adams, F. McMonnies, George Bissell, Foley, R. E. Brooks, A. M. Calder, Emma Stebbens, C. E. Dallin, Elizabeth Ney, C. B. Ives, E. D. Palmer, W. O. Partridge, Miss Enid Yandell, Lorado Taft, and Douglas Tilden.

THE NINE MUSES, HALL OF THE MUSES, VATICAN GALLERY, ROME.

XX.

MYTHOLOGICAL SCULPTURE.

Place of Sculpture in Mythology.

The art of sculpture held a most prominent place in ancient mythology — especially in that of Greece and Rome. The belief in sacred myths and legends was so strong that sculptors selected nearly all of their best subjects from legendary story. They made wonderful statues of marble and of bronze to show their ideal conceptions of gods and goddesses in mortal forms.

"The Nine Muses."

According to Grecian mythology, Zeus (or Jupiter) had nine beautiful daughters whose special work at first was to preside over song, music and dancing, but as the arts and sciences progressed, their jurisdiction was extended to history, astronomy, love, poetry, etc. The nine maidens were called "the muses." In the order of arrangement in the picture they are as follows:

First Row: Terpsichore, the Muse of Dancing. She is shown playing on a seven-stringed lyre. Melpomene, the Muse of Tragedy. She is always represented in a dramatic attitude holding a tragic mask. Clio, the Muse of History. She holds a scroll. Polyhymnia, Muse of Sacred Hymns. She is crowned with laurel and enveloped in folds of drapery.

Second Row: Urania, the Muse of Astronomy. She holds a sphere in her hand. Erato, the Muse of Love and Hymeneal Songs. She is shown striking the chords of a nine-stringed lyre. Euterpe, the Patroness of Music. She holds a musical instrument in her hand. Thalia, the Muse of Comedy. She holds a tambor in one hand, a shepherd's crook in the other and a comic mask is by her side. Calliope, the Muse of Heroic Song and Epic Poetry. She is shown in a thoughtful attitude holding a pencil in one hand and a tablet in the other.

It is said that at first there were only three muses and the people of Sicyon bargained with three great sculptors to make three marble statues of each of the goddesses. When the statues were finished, they were all so beautiful that no choice could be made, so they were all put in the temple and given names by the poet Hesiod. These divinities were supposed to frequent certain fountains, on mountain sides, and there the people went to worship them. The oldest seat of worship was at the Pierian fountain in Thrace,

The muses also frequented the summits of Mounts Pindus, Helicon, and Parnassus, and they loved to stroll among the springs and fountains which gushed forth from mountain sides and went trickling down through the valleys. "Aganippe" and "Hippocrane" on Mt. Helicon, and the "Castilian Spring" on Mt. Parnassus, were sacred to the muses.

The nine mythological maidens were highly honored by the gods, and, with Apollo as their musical leader, always played on Mt. Olympus at the banquets of the immortals. They were supreme in the perfection of their art. They defeated and then punished all that attempted to rival them in the exercise of their divine powers. Thamyris, a Thracian bard, presumed to play against them.

The muses vanquished him, and then deprived him of eyesight and of speech. The daughters of King Pierus came to Mt. Helicon to match the nine sacred daughters in song. The muses defeated the King's daughters and then turned them into birds. The sirens undertook to contend with the muses in the rapture of song, but the sirens were defeated and were then left bare of their adornments of feathers. In the museum of the Vatican in Rome, there is a hall known as the "Hall of the Muses," where the nine remarkable marble statues shown in the picture are now to be seen. The beautiful sculptures, the representation of "The Sacred Nine," as they are called, were once objects of worship among the Greeks.

STATUE OF ZEUS (JUPITER), "FATHER OF THE GODS."

Sculptors vied with each other in making statues of Zeus. Among the most celebrated was that made by Phidias, and placed in the cella, or sacred enclosure of the Temple of Zeus, at Olympia. The figure was of such artistic excellence that it was numbered among the "Seven Wonders of the World." Zeus was represented by a figure forty-five feet high in a sitting posture, upon a throne of gold, ivory, ebony, and precious stones. The temple was set on fire and the great work of art was destroyed. The statue shown in the picture is at Rome. It is a grand work of sculpture.

Jupiter seems to be in a profound study, as if scanning the whole universe with a critical eye, and deliberating upon the state of mortals and of celestials. In one hand he holds a bundle of thunder-bolts; in the other, a staff surmounted by an eagle with outstretched wings. Jupiter was sometimes called "Jove," and the eagle the "Bird of Jove."

The curling locks ("Hyperion curls") and beard,

the meditative brow, the thoughtful posture, the look of command, the lips parted as if ready to speak an oracle,

STATUE OF JUPITER, ROME.
(Photo by Alinari & Cook.)

the fine personality of the statue, convey to the observer the ideal which the sculptor had in his mind of the great mythological god.

Neptune — the God of the Sea.

In Grecian mythology the supreme ruler of the sea was Poseidon (Neptune).

In the antique marble statue we see the mighty "God of the Sea," as he was called, represented by an old man

standing as if in deep study. His grave and thoughtful countenance seems to be indicative of the emotions within his mind. He appears to be gazing upon "Old ocean's gray and melancholy waste" and reflecting on the deep secrets within its depths. The marble form of Neptune shows strength and power in every lineament. The

STATUE OF NEPTUNE, ROME.
(Photo by Alinari & Cook.)

sculptor put force, decision, and character into his work and the splendid statue seems to say: "I am the master of the wild and tumultuous ocean." "I am Neptune the sea-god." "Look at me! I rule the briny deep."

The Neptunalia.

The Temple of Neptune in Rome stood on the Campus Martius. There was an annual festival called "The Neptunalia" given in the month of March, in honor of the all powerful sea-god. During the progress of this festival, which lasted for several days, horses, mules and oxen were released from work and they were gaily bedecked with wreaths of flowers and garlands of leaves.

STATUE OF MARS, ROME.
(Photo by Alinari & Cook.)

Mars — the God of War.

The marble statue of Mars, which is here represented, was found on the Aventine Hill in Rome. It is a superb work of art. Every line in it shows fine execution. The

face bears an expression of grim purpose and determination. In the left hand the figure holds a shield; in the right, a spear. The armor is filled with representations of animals sacred to the "War-God"; the helmet, an image of Minerva. The worship of the mythical God of War had strong hold upon the Romans. There were many temples erected to him. Mars had two temples in Rome. Religious fêtes in honor of Mars were held in March. Every Roman general before moving his army, consulted the oracles, who in turn consulted the mighty "God of Battles." If the army returned victorious the soldiers marched in triumph through the city, shouting loud praises to Mars, while women strewed palms, laurel leaves, and roses in their way. In Rome a large space called the Campus Martius was dedicated to Mars. Armies were assembled there and reviewed by the emperor, and military drills were held there. In the Campus Martius was a temple dedicated to Mars, the God, and Bellona, the Goddess, of War. A pillar stood at the entrance to this temple and when war had been publicly declared by the Roman Senate, a spear was broken against the pillar.

Mercury — the Messenger of the Gods.

In the Grecian system of mythology there were numbers of gods and goddesses, and, as the high rulers were widely separated, on the top and sides of Mt. Olympus, the realm and dwelling-place of all the celestial potentates, it was necessary to have some trusty agent to carry messages from one to the other. This was the work of Mercury, the swift-footed and swift-winged ambassador, or courier of the gods. In the statue Mercury is represented as a young man of fine physique and a countenance denoting great determination

and force of character. He looks as if equal to any adventure.

Appearance of the Statue.

There is about the whole figure an air of great self-confidence. The attitude of the statue — an arm akimbo,

STATUE OF MERCURY, ROME.
(Photo by Alinari & Cook.)

one foot advanced as if ready to start, a look denoting obedience and strong will, all show that the sculptor's thought was to chisel a messenger, or dispatch-bearer.

He holds in his hand a winged rod, or golden wand, around which two serpents are entwined. This is Mercury's emblem and is called "the caduceus." The

myth about this remarkable rod is as follows: Apollo gave to Mercury a wand and told him that it possessed the marvelous power of joining in love all terrestrial or celestial beings that had become separated by anger.

Story of the Snakes.

Mercury then started out on his mission as herald and soon found two snakes engaged in fighting. He threw the rod between them and immediately they stopped and embraced each other, curling themselves around the rod, and so forever afterwards remained. The wand is symbolic; the serpents indicate wisdom; the pair of wings, haste and dispatch; the wand denotes power. Mercury was a messenger possessed of all of those important qualities. He is also represented as wearing a silver cap with wings (the petasus). and with silver wings (talaria) on his sandals.

Mercury was worshipped in Rome as the God of Commerce and Trade. All gains were attributed to his supernatural power. There was a temple in the Circus Maximus as far back as 495 B. C. The festival given yearly in honor of Mercury was celebrated on May 25.

Apollo — the God of Light.

The celebrated statue represented here was found in 1503, amid the ruins of the Baths of Nero in the ancient city of Antium. It was bought by Pope Julius II., and placed by Michael Angelo in an apartment of the Vatican at Rome, called "The Belvedere." The statue is of Carrara marble. Some authorities claim that it was copied from a bronze statue of Apollo cast by Baton, 270 B. C., others that it was chiseled by a Greek sculptor in the time of Lysippus. Perhaps the name of the real sculptor will never be known.

The work is a noble conception. The whole figure has around it the glamour of a mythical god. It is divinely spiritual — the representative personality of an immortal

STATUE OF APOLLO BELVEDERE, ROME.
(Photo by Alinari & Cook.)

being. It is the marble embodiment of a beautiful ideal. The statue has no show of veins, indicating the ethereal nature of the subject.

Venus — the Goddess of Love.

This marble statue is considered one of the finest representations of the Goddess of Love which has been executed in modern times.

The face has strong character in it. There is a

marked impress of the divinely human, a look of conscious power blended with virgin purity. The figure is one of consummate grace and faultless symmetry. The head is turned as if in surprise. The hand is instinctively grasping the ample drapery and the deepest emotion can be seen in the facial expression. The hair and ornaments are exquisite.

STATUE OF VENUS, FLORENCE. *Canova.*
(Photo by E. Alinari. Permission.)

The marble execution shows the beautiful ideal in the mind of the great sculptor. Annual festivals called "The Veneralia," were held in honor of Venus, in Rome, during the month of April. Aphrodite, or Venus (from *aphros*, "sea foam," and *dite* "issued"), was the daughter

of Zeus. According to Grecian mythology she was born beneath the waves, but being the child of the mighty Zeus, she arose from the sea depths and ascended to Mt. Olympus — where she was proclaimed the Goddess of Love and Beauty. The birds sacred to Venus were the dove, swan, swallow, and sparrow; and the sacred plants — the myrtle, apple tree, rose, and poppy. The statue, Venus de Milo, in Paris, is a master-piece of ancient sculpture.

METIS (PUDICITIA) — THE GODDESS OF PRUDENCE AND MODESTY.

The fine marble statue shown in this illustration is greatly admired by all.

The face shows high intellectual endowments and great womanly majesty. It is a grand representation in stone of an ideal goddess. There are many splendid lines of work in this piece of sculpture. Notice the heavy waving hair; the high forehead; the large and expressive eyes; the prominent nose; the perfect mouth and chin; the splendid pose of the figure; the graceful lines of drapery, and the whole countenance full of purity and sweetness.

The expression in the face of this marble shows in every line the most charming graces of female character. There is a conscious feeling of queenly dignity and strong moral power in the work. It is a masterpiece, but the name of the sculptor is not known.

The history of the mythological worship of this goddess is very interesting and profitable. It is certainly delightful to study the home life and habits of those ancient Grecians and Romans (whom we call Pagans), and find them instilling, through their myths and temple service, the very same virtues and beauties of character in their children, which we, in this Christian era, so much admire and wish for.

There was an altar in a temple in Athens, dedicated to Pudicitia (Metis) and Grecian mothers daily implored the divinity to endow their daughters with the priceless gems of character attributed to the goddess.

There were two temples erected to Pudicitia, or, the Goddess of Prudence and Modesty, at Rome — one called

STATUE OF METIS (PUDICITIA), ROME.
(Goddess of Prudence and Modesty.)
(Photo by Alinari & Cook.)

Pudicitia Patricia, where Roman women of patrician rank offered up invocations — and another known as Pudicitia Plebia, where those of the plebeian rank met. The Patrician temple is the best specimen left of those built in the days of the Roman republic.

The myth concerning Metis is that she was a daughter

of Oceanus and Tethys and that she was the personification of Prudence, Modesty, and Wisdom.

MINERVA—THE GODDESS OF WISDOM.

The majestic statue of Parian marble, shown here, was found in the temple of Minerva Medica on the

STATUE OF MINERVA, ROME.
(Photo by Alinari & Cook.)

STATUE OF PALLAS ATHENE.
(Photo by Soule Art Co.)

Esquiline Hill in Rome. The noble work has an air of dignity, thoughtfulness, and power. The face is a strong one, full of determination and intelligence.

The Corinthian helmet is like that found on the coins of Corinth. The toga, hands, fore-arms, spear, and serpent are admirably sculptured. The whole figure

is such as becomes a representation of the Goddess of Wisdom. In Rome, this goddess was called Minerva; in Athens, Pallas Athene.

Origin of Minerva.

Grecian mythology is responsible for the statement that the Goddess Minerva (Pallas Athene) sprang, full-armed, from the head of Jupiter. The reason why she was given such an origin was because wisdom comes direct from the Deity. Minerva (Pallas Athene) was universally worshipped in Greece. She was the special guardian deity of Athens. Her most celebrated temple was the Parthenon, wherein was a gold and ivory statue of the goddess thirty-nine feet high, the work of Phidias. The chief festival held in honor of this divinity was the Panathenæa. The owl, the cock, and the serpent were sacred to Minerva. Three great divinities were worshipped in the Capitol at Rome: Jupiter, Juno, and Minerva.

Diana — the Goddess of Hunting.

The classical statue shown here is far more celebrated than that of any other representation of Diana, the Goddess of Hunting.

The origin of the work is still obscure. It is quite probable that it was made in the same period as the Apollo of the Belvedere.

The statue is of Parian marble and heroic in size. The sculptor has represented the divine huntress in the act of drawing an arrow from her quiver. Artemis (or Diana) was twin sister of Apollo. She ever remained a maiden divinity. The huntress-goddess is always shown as much taller than her attendant nymphs. Armed with bow and quivers, and surrounded by a train of attendants, she roamed over the mountains in pursuit of game.

When the chase ended the goddess and her train would stop in some shady grove and make the forests ring with happy songs. She was the type of purity and chastity and all Grecian maidens before they married sacrificed some of their hair to her by cutting off locks and putting them on her statue.

STATUE OF DIANA, PARIS.
(Photo by Neurdein Bros.)

According to the myths, Diana was the daughter of Jupiter and Latonia and was the twin sister of Apollo. She was the goddess of hunting and chastity. The statue has a strong personality. The virgin goddess has a look of great decision and firmness. The head, diadem, hair, mantle, and arms are finely chiseled. The whole figure shows faultless execution.

Worship of the Goddess.

The goddess was worshipped by the Grecians under different names, in each of which she possessed special characteristics. She was known as the Arcadian, the Ephesian, the Brauronian, and the Selene-Artemis. The great temple of Diana mentioned in Acts of the Apostles, xix., 34, was at Ephesus in Asia Minor. It was one of "The Seven Wonders of the World." It was 425 feet by 220 feet, and had 127 artistic columns, each of which was the gift of a king. The statue of Diana within the temple was of gold and bronze. Erastratus set fire to the edifice on the day that Alexander the Great was born.

Ceres — Proserpine — Pluto.

According to the mythology of Ancient Greece, there were three great earth-goddesses: Gæa, Rhea, and Demeter; but latterly Gæa and Rhea abandoned their charges and left Demeter (Ceres) the sole guardian and goddess of all grains and fruits. In the picture the statue of Ceres is represented as a woman of majestic appearance, holding in one hand a torch; in the other a bunch of poppies. The figure is a fine work of sculpture; the drapery is artistically made; the right hand and arm well proportioned; the hair and head covering well executed. The features of the face are very expressive. The sculptor's thought is readily seen and felt — it is that of a sorrowful mother.

Myth of Ceres and Proserpine.

The myth of Ceres searching for her lost daughter, Proserpine, is allegorical. It symbolizes the growth of grain. Proserpine signifies the seed-corn, which is carried below by the god of the under world, and Ceres represents Mother Earth. Some have believed that the beautiful

myth taught the immortality of the soul. The grain symbolizes the soul, which after death is freed from corrup-

STATUE OF CERES, ROME.
(Photo by Alinari & Cook.)

tion to rise again to a better and grander life. Here are the details of the mythological story.

Seizure of Proserpine.

Pluto was King of Hades. None of the goddesses would marry him. He was old, ugly and mean. He determined to get a wife from among the goddesses by some sort of strategy. He kept a close watch on the divine creatures. Finally, one bright day, as the goddesses were all out strolling in the fields of Enna, gathering flowers,

Proserpine saw a bush with a hundred blossoms on it. She wanted some of the odoriferous blooms, and stooping to pluck them, suddenly a chasm opened. Pluto in his chariot, drawn by great black horses and accompanied by his three-headed dog, Cerberus, appeared on the scene. There was the wildest consternation and fright among

SEIZURE OF PROSERPINE, ROME. *Bernini.*
(Photo by Alinari & Cook.)

the divinities. All of them escaped except Proserpine. Pluto seized her and quickly bore her away to the fountain of Cyane, upon which he struck a blow with his trident. Instantly the fountain opened, and Pluto with the struggling Proserpine in his arms, disappeared to the realms of the under world.

Ceres Searches for Proserpine.

The story runs that after the disappearance of Proserpine, Ceres wandered for nine days and nights with a torch in her hand, looking for her daughter. From Jupiter she learned that Proserpine was in the under world. Ceres at once decided to go below in search of her. Meanwhile Jupiter had sent Mercury ahead to make the request of Pluto to deliver Proserpine to Ceres. Pluto consented and told Proserpine to make ready to go and handed her some pomegranate seed, which she thoughtlessly swallowed. It was an irrevocable rule that any inmate of Hades tasting food was, by the act, condemned to everlasting abode.

Ceres Arrives in Hades.

When Ceres arrived in Hades, Ascalaphus reported that he had seen Proserpine eat pomegranate seed. Ceres was so indignant she immediately turned him into an owl. A compromise for the broken law was finally effected with Pluto, and the agreement was that Proserpine was to stay six months of the year with her mother on earth, and six months with him in the under world.

Ceres, accompanied by the abducted Proserpine, ascended from Hades in safety and again dwelt among all the other gods and goddesses on Mt. Olympus. The whole earth now smiled in sympathy. Grass began to spring from the ground. Corn began at once to grow. Trees and plants put forth leaves. Flowers threw their fragrance into the air, and the glorious spring-time came.

Group of Sculpture.

The group shown in the picture representing Pluto, Proserpine and the three-headed dog, is a masterpiece of sculpture. Notice the expression of agony and terror in the face of the maiden. See the wild look of despair

in her eyes. Note her half-open mouth and uplifted hands. What wonderful feeling the sculptor put in the silent stone! See the look of fiendish delight into the face of Pluto! How he holds, with a strong embrace, the helpless form of Proserpine. How well executed the anatomical details of these figures. Notice how gracefully the drapery is disposed of. How natural the hair and head-covering of the maiden, as well as the crown, hair and beard of Pluto. Everything in the group, even to the howling dog and the trident at the base is admirably done.

Ceres — Demeter.

Ceres, the Roman goddess, was the same as Demeter, the Grecian goddess. The myth runs that she was the daughter of Neptune, the sea-god, the sister of Jupiter and Juno. Demeter (Ceres) was specially worshipped in temples throughout Crete, Sicily, Delos, Arcadia, Asia Minor, Attica and Argolis. Sacrifices of young heifers, swine, ripe ears of corn, grapes, milk, and honey, were placed upon the altars and blessed by the priests and priestesses.

The Cerelia.

The great agricultural festival called "The Cerelia," in honor of Ceres (from which we get the word cereal — relating to grain), was celebrated annually by the Romans throughout the whole empire, beginning April 12, and lasting for several successive days. This festival was celebrated exclusively by women. They were always dressed in white garments, and carried torches which represented Ceres searching for Proserpine, her daughter. All persons attending games or sports given during the Cerelian Festival were compelled to appear in white clothing.

Æneas Carrying off Anchises.

Æneas ceased; near and yet more near
The loud flames strike on eye and ear.
"Come, mount my shoulder, dear my sire:
Such load my strength shall never tire.
Now, whether fortune smiles or lowers,
One risk, one safety, shall be ours."

—*Translation from Virgil.*

AENEAS CARRYING OFF ANCHISES, ROME. *Bernini.*
(Photo by Alinari & Cook.)

The magnificent work of sculpture given here, finely illustrates the mythological incident of Æneas carrying his father, Anchises, from burning Troy, a full account of which is given in the great classic poem, the Æneid, written by the Roman poet Virgil.

There are many points of rare excellence in the exe-

cution of the marble: The father's look of confidence and faith in the trusty son who is bearing him; the striking likeness of the son to the father; the household image; the position of the son's arms; the anatomical accuracy of the arms, legs, muscles, veins, ligaments; the life-like appearance of the flesh in each figure; the look of fear on the boy's face; the expression of strong purpose blended with paternal love in the face of Æneas. It is a poem in stone. The story is that Æneas sought refuge in Italy and there became a great ancestral hero.

Perseus — a Mythological Hero.

The classical statue, represented here, shows the high ideal, wrought in stone by the great sculptor. The figure is Perseus, a legendary hero, of magnificent physique, fine Grecian face and look combining human triumph and god-like power. The mythical son of Jupiter holds, with firm grasp, the snaky locks upon the head of the Gorgon Medusa, in one hand; his sword in the other.

The form is one of the finest types of manly beauty to be seen in sculpture. It is a great work of art, rivaling even Apollo Belvedere, Grace, strength, and symmetry are to be seen in the work. All of the details, such as, the helmet, the griffon surmounting its crest, the hair, the drapery carelessly swinging from the left arm, and the sandals, are admirably chiseled. The flesh-like appearance of the figure is wonderful. The silent marble seems almost alive — so deeply has Canova left the imprint and influence of his soul's emotion in the work. According to mythology, Perseus was a hero of many adventures. His greatest achievement was the time when, armed with a sickle, the gift of Mercury, and a magic helmet, which had the wonderful property of making him invisible, he flew with winged sandals on his feet to the abode of the

"Three Gorgons"—who were frightful winged monsters—horrible creatures that kept the under world in constant unrest and torture. Perseus cut off the head of Medusa, one of the three fiendesses — and flew away over the Lybian

STATUE OF PERSEUS, ROME. *Canova.*
(Photo by Alinari & Cook.)

desert. As he flew with the bloody head every drop of blood that fell turned to a venemous snake.

THESEUS SLAYING THE MINOTAUR.

The colossal group, Theseus Slaying the Minotaur, is a bold conception worked out in stone — a mythical death-struggle in marble. Every detail in the work shows a fine ideal and perfect execution. Theseus has a look of grim determination in his face. He means to kill the

monster which he has throttled. By giant strength he has forced the head of the horrible minotaur backward and is choking him. Theseus has thrown his whole

STATUE OF THESEUS SLAYING THE MINOTAUR, TEMPLE OF VOLKSGARTENS, VIENNA. *Canova.*

weight upon his victim by sinking his knee against the creature's stomach. The minotaur is helpless. His feet are doubled up under his body; he cannot use his hands; his fate is sealed.*

Theseus has the mongrel by the throat; he holds him with the grip of a lion and the strength of a giant; he is in the act of giving him the final death-blow with a club.

*NOTE: According to the myth, the minotaur was a monster with a *bull's* body and a human head. Canova has shown Theseus slaying a monster with a *horse's* body and a human head—really a centaur.

The figures of both Theseus and the minotaur are magnificent. Every limb, muscle, ligament, vein, and bone, show accuracy of representation. Each figure has that life-like appearance which Canova gives to all of his sculptures. Such energy, force, and motion are in the work, that after one looks at it for awhile, and studies it, the thought of the great sculptor so engages and absorbs the mind, that the marble representation seems almost a reality. Theseus was the hero in many other adventures, but the slaying of the minotaur is one of the best stories.

JASON LEAVING TO CAPTURE THE GOLDEN FLEECE, ROME.
(Photo by Alinari & Cook.)

Jason — a Mythological Hero.

This colossal marble-group in high relief, represents a scene where Jason, a legendary hero, is taking leave of Medea, his betrothed, before setting out for the Kingdom

of Colchis, to capture the golden fleece. The sculptor's ideal in this work is finely wrought. The silent stone tells a story of lovers parting. A huge serpent, whose sinuous form is coiled around the body of a tree and extending through the branches, represents (according to the myth) the dragon that guards the golden fleece in a grove at Colchis. Jason must destroy the serpent (which never sleeps), before he can bring back the golden prize to Iolcus, his home-country.

Jason's statue is finely conceived; a griffon surmounts his helmet; his expression is full of daring, blended with tenderness. The horse is well executed and the attendant who stands by, holding the hero's armor, is finely chiseled. The scene in the relief is but a small part of a very long mythological story. The expedition of Jason in the ship "Argo" to capture the "golden fleece" is one of the finest legends in mythology.

The Laocoon.

This celebrated group in marble was found (1506) in the ruins of the Baths of Emperor Titus at Rome. It is an art wonder — a great ideal wrought in stone. A father and his two sons are represented as in the awful grasp of two huge serpents and all are being bitten and crushed to death.

Details in the Sculpture.

Every part of this wonderful group shows the hand of a master: The look of torture in the face of the father; the death agony in the face of the boy on the left; the sinuous folds of the serpents, which clench the three in deadly grasp; the strong muscular right arm of the father who is trying, but in vain, to loosen the coiling monsters from their tightening hold; the splendid anatomical struc-

ture of the figures; the facial expression of the boy (who has not yet been bitten) who is in the act of releasing himself; the likeness of the sons to the father; the accur-

THE LAOCOON GROUP, VATICAN MUSEUM, ROME.
(Photo by Alinari & Cook.)

acy of the frame-work of bones; the fine muscles and ligaments; the swollen veins; the natural appearance of flesh, all the details of the dreadful tragedy are faithfully portrayed.

Story of the Wooden Horse.

The Greek army had besieged Troy for ten years and had nearly concluded to abandon the enterprise as hopeless when the crafty Odysseus called a council and it was finally decided that Troy should be taken by a sharp piece of stratagem. There was a Greek sculptor named Epineos in the camp and he was directed to make a colossal wooden horse, large enough to hold a brave and daring band of young Grecian soldiers. After this had all been done the Greeks by a pre-arranged plan withdrew their army and fleet to the island of Tenedos. The next morning when the Trojans found the Greek fleet had gone they thought that the siege was over and they went outside their walls.

Laocoon Struck the Wooden Horse.

Among those who went with the multitude outside the walls was Laocoon, a priest of Apollo, who in company with his two sons, had gone out to offer a sacrifice to the gods by the seashore. Laocoon commanded his countrymen to put no confidence in this gift (presumed to be sacred) left by the Greeks, and struck the side of the wooden horse with a spear. This caused the Goddess Pallas-Athene (who was watching over the cause of the Greeks from the skies) to take revenge upon Laocoon for his impious act. This she did in a miraculous manner. Laocoon and his two sons went to a place on the seaside to offer their sacrifice to the gods, when suddenly, two enormous serpents rose out of the sea and made for the altar. They entwined themselves first around the boys, and as the father rushed to the assistance of his sons, they encircled him also in their deadly folds; and, bitten, crushed and mangled, Laocoon and his sons died in agony. The great sculptors have shown this mythological death-struggle in a manner which is truly remarkable.

"The Farnese Bull"

The world renowned marbles — "The Farnese Bull" and "The Laocoon" — are considered the finest statuary

"THE FARNESE BULL," NAPLES.
(Photo by Somner, Naples.)

groups left to us by ancient sculptors. Each of them tells a mythical story of death, but, they differ widely in details. In the group before us we see the representation

of two stalwart young men (Amphion and Zethus), in the act of tying the long hair of Dirce, to the horns of a maddened bull. The terrified woman is seated below the furious animal, who is trying to leap over her. She raises her hands as if in supplication and prayer for mercy and pity, while the young men by face and manner show anger. They are cold and unmoved by her entreaties. Antiope, the mother of the young man, stands by with a

MARBLE RELIEF — VULCAN MAKING THE ARMOR OF ACHILLES, ROME.
(Photo by Alinari & Cook.)

spear or javelin in hand She has a look of revenge in her face. The name given by the sculptors to this group was "The Punishment of Dirce." It is commonly called "The Farnese Bull" from the fact that the great work belonged to the wealthy Farnese family at Rome. It was found among the other works of sculpture in the Baths of Caracalla in Rome.

Vulcan Making the Armor of Achilles.

The magnificent piece of sculpture, in sunken relief — "Vulcan Making the Armor of Achilles" — is an interesting study. Homer in the XVIII. Book of the Iliad gives a most beautiful account of the forging of the wonderful suit of armor, embossed with historical designs. The myth finds a splendid illustration in the marble.

The "God of Fire" and his three helpers are all hard at work hammering on the shield. A look of strong determination is on each face. The sculptor has shown fine ideals and consummate skill in this work. The splendid figures seem almost as if alive, so natural are they in form, attitude, muscular development, and proportion. There is artistic harmony throughout the work. Two female forms stand on either side as if in waiting. The presumption is they belong to the body-guard of Thetis, the mother of Achilles. The myth is too long to be given.

Pyrrhus Seizing Polyxena.

Mirth was in the halls of Troy,
High pealed the choral hymns of joy,
The weary hand reposed from slaughter,
This day King Priam's lovely daughter
Shall great Achilles wed. — *Schiller*

The mythical story of the seizure and death of Polyxena is told, in stone, by Feddi in his great masterpiece at Florence. It is a fine study in sculpture. There are four figures in the splendid group. Pyrrhus, son of Achilles, has one arm around the swooning maiden, Polyxena, and is bearing her away. With his strong arm he is striking down the suppliant mother.

Under his feet lies the dead body of the attendant (possibly another sister). The group is strongly realistic

in its every detail and expression. Feddi's ideal is clearly shown. Each face has deep emotion in it. The attitude of the group is intensely dramatic. There is artistic

SEIZURE OF POLYXENA, FLORENCE. *Feddi.*
(Photo by E. Alinari, Florence.)

grace and power felt in it. It appeals to one's feelings and sympathies. The forms are each faultless in outline and symmetry; the drapery, remarkably fine.

Hercules Slaying the Centaur.

This is one of the world's master-pieces in sculpture. Hercules was the son of Jupiter and Alcmene. He was the most renowned hero of Grecian mythology. His physical strength was marvelous. On account of the

hatred of Juno, Hercules was compelled to perform the following tasks: 1. To kill the Nemean Lion. 2. To kill the nine-headed hydra, a monstrous serpent. 3. To capture the Erymantian boar. 4. To capture the horned hind. 5. To kill the man-eating Stymphalain birds. 6. To capture the Cretan bull. 7. To cleanse the Augean stables. 8. To procure the girdle of

HERCULES SLAYING THE CENTAUR, FLORENCE.

Hippolyte. 9. To capture the oxen of Geryones. 10. To gather the apples of Hesperides. 11. To bring Cerberus, the three-headed dog from Hades. 12. To capture the man-eating mares of Diomedes. The statue shown in the picture is in the Loggia de Lanzi in Florence. It was made by Giovanni di Bologne, and is greatly admired by lovers of art.

ALLEGORICAL SCULPTURE.

Statue of "Father Nile," Rome.

In the Vatican Museum at Rome, there is an allegorical statue about thirty feet long, which is a representation of the Nile River god. The popular name of the great marble is "Father Nile." The statue was dug up about three hundred years ago near the church of Sopra Minerva

STATUE OF "FATHER NILE," ROME.

in Rome. It represents an old man of giant size, bearded, and laurel crowned, reclining against the outstretched figure of a sphinx, and with a crocodile at his feet. Sixteen little pigmies are climbing all over the huge form of the river god, one of them is standing in a cornucopia of grapes. The sixteen little urchins, represent the sixteen cubits in the yearly rise of the Nile, Some Greek sculptor not known made the statue. It is a fine work.

XXI.

SEPULCHRAL SCULPTURE.

Monument of Clement XIII.

St. Peter's Church, in Rome, is a glorious temple, a sacred place, where art has paid its highest tribute to religion.

It is a splendid triumph in architecture; a matchless monument in history. The scene is transcendently beautiful. On every side are to be seen ornamental columns, pillars, marble reliefs, medallions, busts, bronzes, marble etchings, ivory band decorations, statuary in allegorical forms and from real life, symbolical figures, carvings, altar pieces, paintings, arches upon arches, and a vast dome embellished with stuccoes, rich mosaics and beautiful frescoes.

Memorials and Monuments.

St. Peter's contains memorials and monuments of seventeen Popes. They are the finest sepulchral sculptures in existence and have been the admiration of lovers of art for generations. Some of them are beautiful allegories and stories in stone, and all of them were done by masters in marble and bronze. One of the finest works of art in St. Peter's is the Monument of Clement XIII. It is Canova's masterpiece, and one of the most beautiful and expressive creations in marble in the world. Clement XIII. is kneeling above a tomb-door. On the right is a colossal figure — Religion holding a cross; on the left,

the Genius of Death with inverted torch. On the front, to the left, is a marble lion sleeping; on the right, another one in the same posture, awake. The whole group is

MONUMENT OF CLEMENT XIII., ROME. *Canova.*
(Photo by Alinari & Cook.)

wonderfully wrought. Every detail is artistic to the highest degree. It needs no interpreter, for it tells its own story.

Monument of Titian.

The greatest of Venetian painters of the "Old School" was Titian. He was born in the Alps, 1477, and was a

painter from boyhood. He was but ten years of age when he was placed under the instruction of Zuccati and Bellinis at Venice. The youthful genius soon attracted the attention of Venice and all Italy by the marvelous pro-

TOMB OF TITIAN, VENICE. *Zandomeneghi.*
(Photo by Carlo Naya, Venice.)

ductions of his brush. The Venetian Senate gave him an annual salary of three hundred crowns in recognition of the great merit of his first great production: "Homage of Barbarossa to Pope Alexander III." Titian gave the world a great many remarkable canvases. He died of

the plague in Venice, 1576, aged ninety-nine years. His monument is in the Cathedral of Santa Maria in Venice.

Plan of the Monument.

The work is in the form of a triumphal arch with four beautiful columns. Surmounting the arch is the winged lion of St. Mark, beneath which, on either side, in fine alto-relief, are two of his great productions: "The Visitation" and "The Entombment." Heads of angels, encircled by roses and laurel wreaths, cut in marble, ornament the splendid cornice. In the centre and behind the pillars of the arch is the large alto-relief, "The Assumption of the Virgin," while below, on either side, are the reliefs: "The Martyrdom of St. Lawrence" and "The Martyrdom of St. Peter." Immediately under the grand canopy, in the centre, is the seated statue of Titian, crowned with laurel. With one hand he is lifting the veil of Nature disclosing a genius, and in the other hand he has the Book of Art. To the right and left in front of and below all these, on pedestals, are six fine allegorical figures, life-size, *viz.:*

Fame, Sculpture, Wood-Carving, Architecture, History, and Painting.

Tomb of Canova — Venice.

In the Church, Santa Maria Glorioso dei Frari, Venice, is the magnificent pyramid-shaped tomb of one of the world's greatest masters in sculpture, Antonio Canova. The marbles on this work were executed by three of Canova's pupils. The scene at the front of the tomb represents the Winged Lion of St. Mark with his head resting on the Book of Fate. To the left the Genius of Death, with inverted torch, and at his feet a laurel wreath.

To the right a draped figure, representing Grief, carrying an urn, is followed by a procession of allegorical figures

TOMB OF CANOVA, VENICE.

Rinaldo, Martini, and Ferrari.

(Photo by Carlo Naya.)

which are entering the tomb to do honor to the genius and the memory of the renowned Venetian sculptor.

Statues of Dukes Guiliano de Medici and Lorenzo de Medici.

These world-famous marbles have been praised by art critics for generations. The figure on the left represents Duke Guiliano de Medici; the one on the right, Duke Lorenzo de Medici, members of the great Medici family which held the ruling power in Italy during the fourteenth, fifteenth, and sixteenth centuries. There is a wonderful display of warm feeling and personality

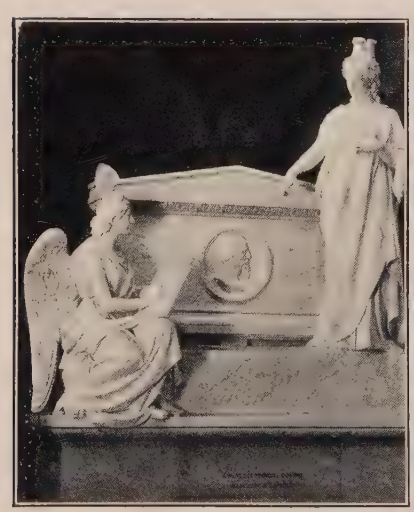
STATUES OF DUKES GUILIANO DE MEDICI AND LORENZO DE MEDICI, FLORENCE.
Michael Angelo.
(Photo by E. Alinari.)

in each of these statues. There is so much that is human in them that they look almost as if they are living beings, ready at any moment to rise. The statues are on the tombs of the dukes in the Medici Chapel, Florence.

MEMORIAL SCULPTURE.

Santa Croce, Florence.

The Church of Santa Croce at Florence is called "The Westminster Abbey of Italy." It is a grand tomb-temple where many illustrious Italians are buried. The sacred building contains many memorial marbles. We shall select two examples — the monument of Don Neri Corsini by Fantichiotti and the tomb of Michael Angelo Buonarroti. The monument of Corsini is a splendid



CORSINI MONUMENT, FLORENCE.
(Photo by E. Alinari.)

TOMB OF MICHAEL ANGELO, FLORENCE.
(Photo by E. Alinari.)

work of sculpture. It represents a majestic woman directing the Angel of Life to write down in the Book of Eternity the virtues of Corsini.

The tomb of Michael Angelo shows a fine bust of the great master. Three allegorical figures of Architecture, Sculpture and Painting are mourners.

Campo Santo, Genoa.

The Campo Santo (or "Camp of Saints"), in Genoa, is a most beautiful cemetery. It is carried up in terraces on the foot-hills of mountains back of the city. There is a stone church with high walls extending around a quadrangle. Against the walls are covered spaces for vaults with long corridors and aisles in front. The spaces are filled with beautiful scupture groups — the finest collection of cemetery marbles in the world. Many distinguished Italians are buried there. From the great

CASELLA MONUMENT, GENOA.

ROSSI MONUMENT, GENOA.

collection of sculptures in the aisles, we shall select two examples — the Casella monument and the Rossi monument, both by Benetti. These monuments are unique and striking in design and splendid in execution. The figures in them are so remarkably chiseled that they almost seem to be alive, so great is the power of art in them.

XXII.

PORTRAIT-STATUES.

DEMOSTHENES.

The first ancient marble statue shown in this exercise, is that of Demosthenes, the greatest of Grecian orators; the second, that of Sophocles, the greatest of Grecian play-writers.

Demosthenes is represented standing in the attitude of declamation. He holds a scroll in both hands, and, from the position, we will assume that the sculptor meant to show the great orator in the act of rehearsing, rather than delivering, an oration. There is a look of deep earnestness in the face. Every line of the countenance bears the stamp of genius. High intellectual and moral power are represented in the expression of that marble visage. The form is not erect. Historians tell us that Demosthenes had a habit of drooping his shoulders.

Desmosthenes was born 382 B. C. At thirty, he was regarded as the first statesman and orator of Greece. His famous "Oration Against the Crown," has always been considered one of the finest speeches in the history of the world. After years of bitter struggle in Grecian politics (always fighting against the oppression of Macedonia) Demosthenes was sent into exile.

His proud spirit was not subdued. He soon returned and again took up the cause to free his country from her enemies. He was hunted down, a price put on his head, and, to avoid capture, he took refuge in the Temple of

Neptune, where he took his own life (322 B. C.), rather than to be humiliated by the enemies of Greece.

STATUE OF DEMOSTHENES, VATICAN MUSEUM, ROME.
Ancient Sculptor.
(Photo by Alinari & Cook.)

SOPHOCLES.

The Statue of Sophocles is a noble work of sculpture. The figure has an air of majesty about it. It is full of the touches and traces of a master's hand. See how the marble face expresses intellectual power and culture! What fine lines of thought all over the countenance! How natural the appearance of the hair and beard! Notice how the folds of the toga rest. What a splendid hand! A cask containing the parchment rolls of the plays of

Sophocles is at the base of the statue. Sophocles was born near Athens, 495 B. C. He lived in the "Golden Age of Greek Art." The three master-spirits of Dramatic poetry are: Sophocles, Æschylus, and Shakespeare. Sophocles lived to the age of ninety years. He wrote one

STATUE OF SOPHOCLES, ROME. *Ancient Sculpior.*
(Photo by Alinari & Cook.)

hundred and thirty plays and carried off during his long life, "the *first* National prize for the best play," twenty-four times. When he was eighty he wrote "The Œdipus of Colonos" — the most beautiful of his tragedies. Of all his great productions *only seven* have come down to us, the most admired of which is "Antigone."

VIRGIL.

Virgil was called the "Prince of Roman Epic Poetry"; Horace, the "Prince of Roman Lyric Poetry." The statue of Virgil in the Louvre, in Paris, is a fine work of art. The great epic poet is shown in the attitude of standing as if in deep meditative thought A crown of laurel

STATUE OF VIRGIL, PARIS. *Thomas.*
(Photo copyright by Neurdein Brothers. Permission).

rests upon his waving locks. The face shows strong character. Every line in its expression bears the stamp of genius. In the left hand is the representation of a scroll of parchment. The elbow rests upon the right hand, which grasps the ample folds of his toga. At his feet is a sword, a bundle of poppies, and an ancient pipe of reeds.

Virgil was born October 15, 70 B. C., at Andes, Italy. He was the son of a small farmer. He received as liberal an education as was given to Roman youths in his day. He visited Rome, 41 B. C., to reclaim some lands confiscated by the soldiers of Octavius. There he met Mæceneas, a wealthy nobleman, who became his life-long patron and friend. Virgil's greatest productions were

STATUE OF HORACE, ROME. *Ancient Sculptor*
(Photo by Alinari & Cook.)

the Georgics and the Æneid, written in Latin. He died 19 B. C., and, by his request, was buried at the second mile-stone out from Naples, on the Puteolan Road.

HORACE.

The statue of Horace is an admirable piece of sculpture. He is represented standing with a roll of parch-

ment in one hand and a honey-comb at his feet. The toga is chiseled in excellent style. The figure of Horace is "short and fat" as he describes himself. The expression in the face shows wit, satire, and kindliness. Horace was born December 8, 65 B. C. His father was a Roman tax-gatherer or collector, and gave his gifted son the best opportunities to receive an education which that day and time afforded. After finishing his studies at Rome, he went to Athens, but, in his twenty-first year he joined with the Republican forces under Brutus, after the assassination of Julius Cæsar, and was made a tribune.

After the overthrow of Brutus and Cassius at Philippi, Horace returned to Rome, was elected public scribe and devoted his leisure time to literary work.

His odes and satires, written in Latin, are models of construction. They show many sides of the old pagan literature, and are among the finest contributions of antiquity.

STATUE OF JULIUS CÆSAR.

XXIII.

SAND ART.

The forming of shapes of various kinds in such soft materials as moistened clay, sand and mud was among the most primitive occupations of the race in the pre-historic period. In fact, this modeling in clay, making figures, utensils, of pottery, etc., and forming all kinds of crude designs, is closely allied to the history of mankind. It is the very germ of all the plastic arts. Probably the first use our prehistoric forefathers made of clay and mud was to build their huts of such material. As the art of clay modelling is old—very old—so also is the art of making objects in wet sand. In fact, no one knows the very beginning of clay modeling and sand modelling.

We find that all of the primitive peoples had this form of expression for their highest ideal in art. It was the very beginning of sculpture, for artists first molded figures out of soft materials with their hands before they began to cut them out of stone with chisels.

Along many of the great sea beaches of the world there are now many exhibitions given of what may be called sand art, or, in other words, the molding of art figures in moistened sand. It is surprising to see how much of accuracy and detail can be seen in many of the best types of sand art found at various beaches in the United States. At no other place in our country has the art of making figures and designs in sand been carried to such a high and artistic state of perfection as along the

sea beaches of New Jersey, and particularly at Atlantic City. The process of sand molding is quite simple. The particles of sand are made cohesive by the use of a chemical composition, and when this dries, a stiff crust is formed, which holds the figure in shape for a long time. The picture shows the work done at Atlantic City by the gifted young sand artist, Mr. Harry A. Ross. The magnificent reliefs are reproductions of some made by Thorwaldsen in Copenhagen, Denmark. The subjects are as follows: 1. Spring. 2. Summer. 3. Autumn. 4. Winter. 5. The Seven Stages of Love. In front of these beauti-

SAND ART — SEVEN STAGES OF LOVE.
(From marble relief by Thorwaldsen, Copenhagen.)

ful figures are the following: A fine bust of Abraham Lincoln, A British Lion, A Reproduction of Thorwaldsen's statue of The Lion of Lucerne and a splendid figure of a tiger. The tiger is a masterpiece of animal anatomy, the finest sand tiger ever made. The whole collection, with its allegorical reliefs, standing out so clear and white in their frames — the strong face of Lincoln, and the animals so well made — forms a most interesting study and spectacle for the thousands of people which throng the

famous "boardwalk," near which the artist has his improvised studio in the sands.

SAND ART — SURRENDER OF RAHL TO WASHINGTON, AT TRENTON, N. J. ROSS'S STUDIO, "BOARDWALK," ATLANTIC CITY, N. J.

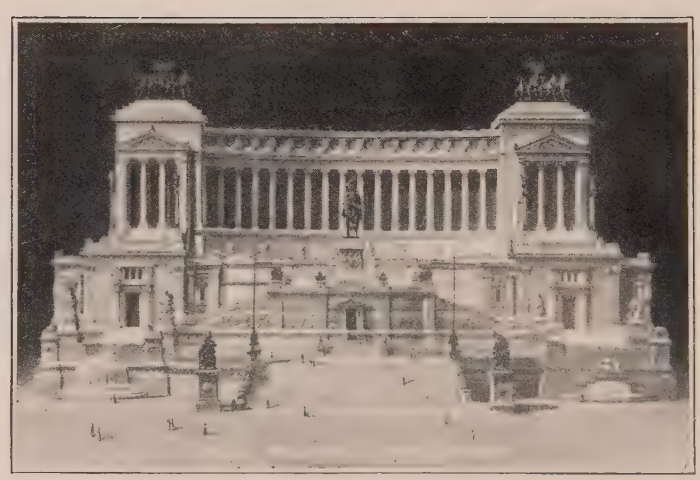
This splendid historical illustration in sand has attracted much attention because of the fine artistic effect shown in the perspective of the two groups of men, the reproduction of the facial expressions of the men and the accuracy of the anatomical outlines of the horses. Notice the face of General Rahl, who has been shot, his hat has fallen off, he has dropped his sword, and one of his comrades is supporting him. The whole grouping of sand figures is remarkably well executed. There is a life and motion in the work which is very natural.

PART THIRD.

BRONZE WORK.

Marble and recording brass decay
And, like the 'graver's memory, pass away;
But Truth divine forever stands secure,
Its head as guarded as its base is sure.

— COWPER



MONUMENT TO VICTOR EMMANUEL II., ROME.
NATIONAL MONUMENT OF ITALY.

This majestic structure in marble, decorated with mosaics and bronzes, stands in Piazza Venezia in Rome. It is the grandest monument raised to Italian Independence The work was designed by Sacconi and finished by other great Italian artists.

XXIV.

OUTLINE OF BRONZE WORK.

The Stone, Bronze and Iron Ages.

Writers upon the Science of Ethnology claim that in a certain way three stages mark the progress of nations from a state of barbarism to that of civilization, *viz.*: The Stone Age, the Bronze Age, and the Iron Age. This division is somewhat arbitrary, yet it has served to fix, with some degree of accuracy, the periods when men became familiar with certain metals. As bronze work is what we wish now to consider, it is proper for us to review some facts with reference to bronze, and afterwards to see to what fine use the metal has been put in sculpture, by an examination of pictures of some of the finest bronze statuary in our country, as well as those in Europe.

The Composition of Bronze.

Bronze is an alloy of copper with about ten per cent of tin and a little lead and zinc added to make the molten mass run easily. Some of the ancient nations — for example, the Greeks, — put gold and silver into their bronze castings.

History of Bronze Casting.

The history of bronze-casting covers a vast field. It is one of the oldest of the arts. Bronze casting was practised centuries before the Christian Era. The Egyptians, Chinese, Japanese, Greeks and Romans made all sorts of things in bronze, such as equestrian statues, portrait statues (standing and sitting), street monuments, temple decorations, ornaments of palaces, gates, doors, etc. In ancient times the wealth of a city was rated upon the number of bronze statues which it possessed. Athens, Delphi, and Rhodes had over three thousand bronze statues.

Processes in Casting Bronze.

There are two processes in casting bronze, *viz.:* "The Sand-casting Method" and "The Lost Wax Method." In the construction of any kind of a bronze statue the sculptor first makes a wire skeleton. In large statues, of course, the under frame work must be heavy and strong. The skeleton must be of sufficient size and proportions to enable the artist to build upon it the figure he wishes to make. The studios and foundries in which bronze statues are made, are filled with statue skeletons. The graceful and beautiful figures seen on pedestals in art galleries were quite unsightly when in the first stages of development. The sculptors work to an ideal. The wire skeletons are used in the first method.

If the "Sand-casting Method" is used, then a model of the subject must be made of plaster of Paris. Partridge says: "Over the model a mold is made of fine sand. The sand while wet is beaten into the desired firmness until it becomes almost as hard as stone. When the mold has been thus firmly made or formed, the model is then removed, and the space occupied by the mold is filled with melted bronze."

PLACE DE LA CONCORDE, PARIS.

(Photo by Soule Art Co.)

XXV.

MONUMENTS AND STATUARY IN BRONZE.

Bartholdi's Statue of Liberty.

The imposing work of art, represented here, is that of the Statue of Liberty, standing on Liberty Island, near the entrance to New York Harbor. It is the largest piece of bronze-statuary in existence. The great metal figure was presented by the French Republic to the United States in 1885. It is a grand production. It is a fine ideal — a beautiful conception, embodied in bronze.

Facial Expression — Attitude — Details.

The face of the statue is one expressing strong character. Decision, force, and will power are seen in every line of the countenance. The attitude is dramatic. The impressive figure stands, holding aloft in her right hand a beacon torch — typifying the light of Truth; in her left hand, a book, typifying Knowledge. From her crowned head a number of rays are spreading. It is symbolical of "Liberty Enlightening the World." All of the details of the statue are finely wrought; the firm grasp of the hand upon the torch; the arm, stretched upward; the wide, loose sleeves of the dress; the ample robe, clasped at the shoulder; the finely shaped features; the hair and the illuminated diadem encircling the brow. The colossal goddess stands 152 feet in height, weighing 440,000

pounds. The work is well adjusted in perspective. It is on a pedestal 155 feet in height. The proportions of the great statue are symmetrical. The figure has the

STATUE OF LIBERTY, NEW YORK HARBOR.
(Photo, copyright, 1898, by Geo. P. Hall, New York. Permission.)

artistic representation of all the noble dignity of a woman, the majestic grace of a queen, and the attributes of a divinity.

Monument of Columbus.

The splendid monument of marble and bronze represented here is the tribute of Barcelona to Columbus. It is the finest memorial ever erected in honor of the New World Discoverer. The whole appearance of this lofty

work of historical art is grand and inspiring. It is a fine study and object lesson. The column is 197 feet high and is very imposing in appearance. There is a great circular base of stone to which access is gained by four flights of steps, flanked by eight pedestals upon each of

MONUMENT OF COLUMBUS, PASEO DE COLON, BARCELONA, SPAIN.
(Photo by Monraba.)

which stands a colossal bronze lion. From the centre of this circular plane rises another wide circular base of stone, richly ornamented on its sides by Spanish Arms and bronze reliefs, in illustration of the historical events connected with the discovery of America.

WASHINGTON MONUMENT.

This magnificent bronze monument is full of allegory, symbolism, and history. The plan of the great art-work is fine; the execution, a triumph in sculpture. So natural do the bronze figures appear, that, as one looks

WASHINGTON MONUMENT, PHILADELPHIA.
(Photo by W. H. Rau, Philadelphia.)

upon the various groups, they seem almost real. It is a primeval picture. The various animal forms, the river-fountains, the Indian figures, with implements and weapons, all show an early period in American life. It is Washington, "The Father of Our Country," the hero of our

independence, in sculptured form, amid some of the wild scenes of nature in which the colonies lived and moved.

Thirteen granite steps, symbolical of the thirteen colonies, lead up to a large area, which forms the base of the monument. At each of the four corners is a fountain, representing four important rivers in the United States. The Delaware River Fountain flows between two large granite pedestals. Upon the top of each one lies a colossal bronze-figure of a buffalo, suggesting the period when that animal was the king of all the plains and river-valleys. A bronze figure of an Indian (life-size) is seen reclining upon a deer skin on a pedestal over and behind the fountain.

The Potomac River Fountain is similarly constructed. On the side pedestals are two large bronze elks, denoting the day when such animals roamed the Potomac Valley at will. Behind and above these is a seated bronze-statue of an Indian woman, life-size. She is holding an oar as if to impel a boat. A huge bronze serpent, half concealed under some water-lilies, is coiling around her.

The Mississippi River Fountain shows on one pedestal a mammoth form of a bronze steer, with wide horns; on the other, that of a great bronze bear with a horse's head in his paws.

The Hudson River Fountain has two side pedestals, upon each of which is a bronze form of a moose, an animal which was once plentiful throughout New England. On the pedestals in the rear is a figure of an Indian woman (life-size) holding a seine in her hand, whilst all around her are piles of fish, clam shells and plants.

From the centre of the elevated base of the monument rises a granite pedestal, elliptical in shape. At one end, in bold outstanding figures, is an allegorical scene: The Goddess of Liberty holds a trident and a "horn of plenty"; at one side a colonial figure, in bronze, holds in his hand a

scroll denoting the Declaration and Charter of our Liberties; on the other a figure is offering to the goddess the wreath of victory. At the other end of the pedestal is another group. On the top of the central pedestal is an equestrian statue of Washington, in military costume with a pair of field-glasses in his hand. It is a majestic spectacle, the most imposing bronze monument in America.

Equestrian Statue of Isabella I.

A fine historical work in bronze is that of the statue of Isabella I., at Madrid. The bronze group stands at the end of the Paseo de Castellane. The noble queen is represented in a coat of mail with royal crown and mantle. The queen's attendants are Cardinal Cisneros and Gonzalez de Cordoba.

The details of sculpture in this work are exceedingly fine. The figures have expressive faces and the whole group is life-like and real. Isabella I., was a grand woman. She has been called the "Mother of Spain." She was the best friend Columbus had at the Spanish Court.

Because of the enthusiastic support this noble queen gave to the great navigator, he was successful in making the wonderful voyage which resulted in the discovery of the New World.

Equestrian Statue of Philip IV.

The Plaza del Oriente in Madrid contains on its outer promenade colossal statues of fourteen Spanish kings and queens. In the centre of the plaza is the magnificent equestrian statue of Philip IV., one of the finest bronzes in Europe. It is 19 feet high and weighs 9 tons. The splendid form, attitude and life-like expression of the king are universally commented upon. The horse,

which the king is represented as riding, is the largest and one of the finest bronze animals in the world.

EQUESTRIAN STATUE, PHILIP IV., MADRID.
(Photo by Moreni.)

The Plaza del Oriente is a place of great historical interest.

Monument of Napoleon and His Brothers.

The fine bronze statues, represented here, are in Plaza Bonaparte, Ajaccio, Corsica. They are Emperor Napoleon and his four brothers: Joseph, King of Naples, and of Italy, Louis, King of Holland, Jerome, King of Westphalia, and Lucian, Prince of Canino. These splendid works of art show the five brothers in the costume of

the Roman Period. The equestrian statue of Napoleon occupies the main pedestal. He is seen clad as a Roman Emperor, wearing the imperial robe and a laurel crown of bronze. In one hand he holds a small globe upon the top of which stands a winged figure of Victory — symbolical of his great military achievements as the Conqueror of Europe.

The expression in the face of Napoleon denotes strong character — that all dominating will which kept

STATUE OF NAPOLEON I. AND HIS FOUR BROTHERS, AJJACCIO. *Barye.*

the world in awe. The statues of the four brothers are at the corners of the base of the monument. Each one is represented in Roman dress, and holding in his hand some symbolical emblem. Each had a part in helping to win, for their illustrious brother, his undying fame.

All of them are fine portrait statues. It is appropriate that such a magnificent bronze group should stand in Ajaccio, the city which proudly claims to be the birthplace of the great Napoleon. On the front of the historical monument is an inscription in French — the translation of which reads:

To the memory of NAPOLEON I.,
and of his brothers JOSEPH, LUCIEN, LOUIS, JEROME.
Grateful Corsica.
Under the reign of Napoleon III., this monument
has been erected by the efforts of
Prince Napoleon Jerome, with the aid of
voluntary subscription.
Inaugurated May 15th, 1865.

STATUE OF ACHILLES.

The Statue of Achilles, Hyde Park, London, is a grand bronze work. The figure is heroic. It stands on a high basic platform. The mighty Achilles leans forward, sword in hand, shield uplifted as if in battle. There is a look of scorn and of triumph in his face. It is one of the finest mythological bronzes in the world. Every detail in it shows the skill of the sculptor. It is a most impressive object, rising above the surrounding tree tops of the park and signalizing power and victory.

On front of the high granite base is this inscription:

To ARTHUR, DUKE OF WELLINGTON, *and his brave companions in arms, this statue of Achilles, cast from cannon, taken in the victories of Salamanca, Vittoria, Toulouse and Waterloo, is inscribed by his countrywomen. Placed on this spot on the* XVIII. *day of June,* MDCCCXXII., *by command of His Majesty George IV.*

The selection of the Greek hero, Achilles, to stand as the personification of Victory is strikingly appropriate and very impressive. Behind the glory and glamour of

Greek mythology, we see two valiant figures — Wellington and Napoleon, and we see the fateful field of Waterloo,

STATUE OF ACHILLES, LONDON. *Westmacott.*
(Photo by W. W. Spooner & Co., London.)

where France under Napoleon fell and the allies under Wellington triumphed.

Equestrian Monument of Garibaldi.

This splendid work in marble and bronze stands on an elevation in Rome. General Garibaldi is represented quietly sitting on his war horse. The bronze animal stands on a fine marble pedestal. Garibaldi's head is turned aside as if in watching for an enemy.

Above the base of the monument there are four

groups of bronze — showing soldiers in battle and allegorical figures. Garibaldi was a strong liberty-loving patriot,

EQUESTRIAN MONUMENT OF GARIBALDI, ROME. *Gallori.*
(Photo by E. Alinari, Florence.)

a courageous leader; his name is first and brightest among the Revolutionary heroes of Italy.

Equestrian Statue of the Duke of Genoa.

Another fine bronze work in Italy is the equestrian statue of Ferdinand, Duke of Genoa, in the Piazza Solferino, at Turin.

It is a splendid work of art. The duke is represented with drawn sword in battle. He is turning in his saddle as if giving command to the men at his right, while his

horse has just received a death wound, and is sinking to the earth. Every detail of this bronze is splendid — the face and attitude of the duke, his fine uniform, and the

EQUESTRIAN MONUMENT OF DUKE OF GENOA, TURIN. *A. Balzico.*

look of death agony in the eye and the mouth of the horse are very fine. The bronze relief on the side of the pedestal shows the advance of the troops in the battle of Novara.

Equestrian Statue of Duke Emanuel Philibert.

In the Piazza St. Carlo, at Turin, there is a grand work of Italian bronze. It is the equestrian statue of Duke Emanuel Philibert. The Duke is shown in mail armor, with helmet and plumes, seated on a magnificent war horse. The mailed warrior has a proud and triumphant look on his face. He is sheathing his sword. There

is a remarkable feeling of life and motion in this statue. The bronze horse appears so natural that one almost looks

EQUESTRIAN STATUE OF DUKE EMANUEL PHILIBERT, TURIN.
Marocchetti.

to see him paw the ground. The bronze reliefs on the pedestal are as follows:

(W.) "Battle of St.Quentin."

(E.) "Peace of Cateau-Cambresis."

The Lick Statuary.

Still from their granite thrones these groups shall tell the story of the days of gold.— *Hon. Willard B. Farwell.*

The magnificent group of bronze statuary represented here is an artistic object-lesson in the history of California. Every line of detail in it is fine. The work shows three stages, or periods, in the growth of the "Golden State,"

viz.: 1. "The Period of Spanish Mission Work among the Indians." 2. "The Period of Gold Digging." 3. "The Period of Agriculture." The First Period is illustrated by a statue-group showing a Catholic priest trying to convert an Indian, while near by a vaquero, or Spanish herdsman, is trying to lasso a cow. The Second Period is admirably shown by a party of three miners of the "Days of '49." One miner is in distress and is

THE LICK STATUARY, SAN FRANCISCO, *Happesberger.*
(Photo by Tabor Photo Co.)

anxious to trade lumps of gold for some cooking utensils the other two have. There is a look of deep earnestness in the face of the hungry miner which is touching. So exceedingly well executed is the work that the transaction seems almost real. The Third Period is shown by two female figures, representing Agriculture and Commerce.

In the centre of the bronze groups there is a circular marble column, 46 feet high, with splendid panels. Surmounting the top of this pillar is California, represented by a maiden ("Eureka") holding a shield for protection, with a spear for defense, and, by her side, a great grizzly bear. On this main pedestal are the names of the Spanish governors; Castro, Vallejo, Portales, Cabrillo; also Stockton, Larkin, Sloat, Marshall, and Sutter. Next above are the bronze portraits of James Lick, Father Serra, Sir Francis Drake and John C. Fremont. Above this in the panels are four beautiful bronzes, in sunken relief: (*a.*) Family of California Emigrants Crossing the Sierra Nevada Mountains. (*b.*) Company of California Traders Trading with the Indians. (*c.*) California Ranchman Lassoing a Steer. (*d.*) California Under Mexican Rule and Under American Rule. Those heroic bronze statues tell the story of a great state. They memorialize not only the eras in the development of California, but also stand to the honor of James Lick, who gave them to the city of San Francisco.

Soldiers' and Sailors' Monument, Indianapolis.

The Soldiers' and Sailors' Monument at Indianapolis, Ind., is a magnificent war memorial in bronze and marble.

It glorifies the valor and patriotism of Indiana soldiers in all wars, but especially, the Civil War of 1861–65. The gray, oolitic limestone base is 69 feet by 53 feet and the height of the monument 314 feet.

At each corner of the base stands a colossal bronze statue. They are of General George R. Clark, General William Henry Harrison, Governor James Whitcomb, and Governor Oliver P. Morton.

At the base of the monument are two colossal groups in marble and bronze. One represents War — showing

THE DONAHUE MONUMENT, SAN FRANCISCO.

NATIVE SON'S MONUMENT, SAN FRANCISCO.

MONUMENT TO CALIFORNIA VOLUNTEERS, SPANISH-AMERICAN WAR. *Tilden.*

(Photos by Tabor Photo Co.)

Infantry, Artillery, and Cavalry, in action; the other, Peace representing the home coming of the troops and scenes of welcome at home.

Standing on pedestals on the north and south sides are four colossal statues of soldiers in marble representing the Infantry, Cavalry, Navy and Artillery.

SOLDIERS' AND SAILORS' MONUMENT, INDIANAPOLIS.
Schmitz, Schwarz, Geiger, Brewster.
(Photo by Burford.)

Above the fine reliefs and statues are three bronze decorations which heighten the impressiveness of the great work. They are the *Army Astragal*, showing the implements and horror of war, the *Navy Astragal*, showing bronze representations of war vessels, and the *Chronological Astragal*, showing the gold figures "1861," "1865."

Above the capital of the shaft, and standing on a bronze globe, is the magnificent bronze statue of Victory. "In her right hand she holds a sword, typifying power, in her left hand a torch, emblematical of the light of civilization, while on her helmet an eagle is perched typifying Freedom."

BRONZE DOORS, BAPTISTRY AT FLORENCE.
(Photo by E. Alinari.)

Bronze Doors at Florence.

The Baptistry at Florence is an octagonal structure, embellished with black and white marble finishings, fine cornices and surmounted by a dome and lantern. It has three world-famous bronze doors. The south door was made by Andrea Pisano, and required twenty-two

years of labor. The reliefs in its panels show scenes from the life of John the Baptist and allegorical figures representing the eight cardinal virtues. The north door was executed by Lorenzo Ghiberti. It was the work of twenty-one years (1403–1424 A. D.). The reliefs upon the panels of its two leaves (comprising twenty-eight sections), show the history of Christ, the Apostles, and the Early Saints to the time of St. Augustine.

The third door. — The panels upon the two leaves contain scenes from Scriptural history as follows: Expulsion of Adam and Eve from Paradise; Adam tilling the Earth; Cain slaying Abel; Noah in a state of intoxication; Abraham preparing to sacrifice Isaac; Jacob and Esau; Joseph and his Brethren; Promulgation of the law on Mt. Sinai; The Walls of Jericho; Battle against the Ammonites; The Queen of Sheba, visiting Solomon. This door was made by Ghiberti, 1425–1452 A. D.

Bronze Doors (Capitol), Washington, D. C.

The finest reliefs yet made on bronze doors in our country, are these executed by Randolph Rogers and Thomas Crawford in the Capitol at Washington, D. C.

The Rogers Door has two leaves enclosed in an ornamental casing.

In the sixteen panels of the leaves are the following reliefs: Columbus before the Council of Salamanca; Columbus setting out for the Spanish Court; Interview of Columbus with Ferdinand and Isabella; Departure of Columbus from Palos, August 3, 1492; Landing of Columbus in New World, October 12, 1492; Re-embarkation of Columbus, taking back some Indians as proof of discovery; Triumphal reception of Columbus at Barcelona; Arrest of Columbus on charges made by Bobadilla; Columbus in chains; Death of Columbus at Valla-

dolid, 1506. The door is 19 feet high, weighs 10,000 pounds. Rogers received $8000 for the plaster model. Von Mueler in Munich received $17,000 for casting the bronze.

The Crawford Bronze Door forms the main entrance on the east to the Senate Wing of the Capitol. The bronze

ROGERS' BRONZE DOORS, WASHINGTON, D. C.
(Photo by Jarvis, Washington.)

casting was done by J. T. Ames at Chicopee, Mass., in 1868. Above the door are marble figures representing Justice and History. The two leaves, or valves, contain four panels in each. Within the panels are beautiful reliefs. One leaf contains typical scenes in the War of the Revolution; the other, shows scenes in time of peace.

The representations are as follows: Death of General Warren at Bunker Hill. Equestrian portraits of Washington and Lee at Monmouth. Surrender of the British at Yorktown. A Yankee Farmer and Wife Defending their home against an attack from British Marauders. Washington Laying the Cornerstone of the "Old Capitol." Washington's Inauguration in New York City, 1789. Reception given to Washington by the Citizens of Trenton. (This panel also shows Crawford's portrait, that of his wife and children, as well as a portrait of Randolph Rogers.) The last is a home scene in rural life—a farmer by his plow, his wife holding a babe in her arms, a young daughter, and a son with his school-books.

WELLINGTON MONUMENT. *Boehm.*
(Photo, copyright, by W. W. Spooner & Co., London.)

Wellington Monument.

In front of Apsley House and Hyde Park Corner, London, stands the splendid bronze monument of Wellington — the "Iron Duke." It is England's tribute to the man who won peace for Continental Europe on

the bloody field of Waterloo. There is a huge granite pedestal on the side of which is the one name: Wellington. At the corners stand four life-size bronze figures representing respectively: a Highlander; a Welsh Fusilier; a Grenadier of the Guard; and an Enniskillin Dragoon. These typical soldiers are finely executed. They stand as if waiting orders and have a most natural look and expression.

The Duke is represented siting on his horse in that same thoughtful, rigid attitude which historians say he maintained during the whole day, near the old mill on the heights of Mt. St. Jean, from which he watched the great battle. The sculptor has put a look of cold, indomitable heroism in the Duke's face. It is full of strong character. He has the air and presence of a conqueror.

Monument of Victor Emmanuel II., Milan.

A piece of foreign bronze work which has great excellence and historical interest is the Monument of King Victor Emmanuel II., in the Plaza del Duomo, at Milan. The King, clad in military costume, is represented sitting on his favorite horse and looking intently afar off, as if watching the movements of troops in battle. His strong, earnest face shows great determination of character. It is a fine work of art. The horse is admirably sculptured. See the natural look and attitude of fright shown by the animal! How remarkably well done is the showing of bones, veins, and muscles in the body! On the middle of the pedestal is an encircling story in fine bronze-relief. It is the king receiving the acclamation and praise of the people as the "Founder of Italian Unity."

Below the relief is a marble lion holding his paw on the shield of Italy, under which is a large branch of laurel.

The noble beast seems to say: "Touch this, if you dare!" The meaning of it is that Italy's unity and peace shall be

MONUMENT OF KING VICTOR EMMANUEL II., MILAN. *Rosa.*
(Photo by Brogi, Florence.)

preserved. Victor Emmanuel II., belonged to the great House of Savoy — a family of rulers.

Jackson Monument.

In Jackson Square, New Orleans, stands the splendid bronze equestrian monument shown here. Jackson is represented in military uniform and at full gallop on his favorite war horse. His face shows that immovable firmness and decision of character which made him such a force in his day. It is "Old Hickory" receiving the

plaudits of the people to whom he is gracefully lifting his hat. The statue is exceedingly fine in every detail. There is a warm life and movement in the work which makes it seem very real and life-like. Critics have

MONUMENT OF ANDREW JACKSON, NEW ORLEANS. *Mills.*
(Photo by W. H. Rau, Philadelphia.)

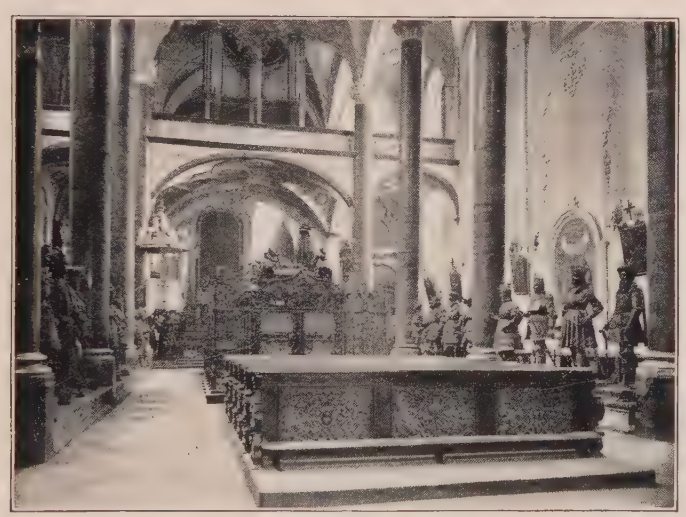
claimed that this is the best equestrian statue in our country. The horse is finely sculptured. A replica of this monument stands in front of the White House in Washington, D. C.

Tomb of Maximilian I., Innsbruck, Austria.

In the midst of a fine group of bronze statues "Kaiser Maximilian," is grandly represented. He is kneeling on top of a sarcophagus in the centre of the nave of the church. It is a highly artistic conception. Four bronze figures, symbolical of the four cardinal virtues, are at the corners of the tomb, while twenty-eight colossal

bronze-statues occupy spaces (as if in the attitude of torch-bearers), on pedestals around the room. It is an assemblage of royalty, comprising some of the ancestors of the illustrious "Kaiser" as well as contemporaneous rulers and members of the German Court. All of them had an actual or imaginary connection with the Hapsburg Line of kings.

The sight of the tomb and bronze figures in the old



TOMB OF MAXIMILIAN I., INNSBRUCK, AUSTRIA.
(Photo by Wuerthle & Son, Salzburg.)

church is deeply impressive. There is a fascination in the scene; a glamour of the days of chivalry, a romantic dream of knighthood is around it. It is an historical object lesson in art. It is a pantomimic scene one lingers to study and to look upon, meanwhile conjuring up in fancy the story of the days of long, long ago.

Two of the most conspicuous figures for artistic

excellence, are those of Arthur, King of England, Sir Knight of the Round Table, and Theodric, King of the Goths. King Arthur's attitude is strikingly bold and fine. He looks every inch a hero and King of Knights. His face, seen through the barred helmet, with covering thrown

STATUE OF KING ARTHUR.
(Photo by Wuerthle & Son.)

back, shows an expression of strong will and daring determination. He is clad in the full armor of a Norman knight.

The bronzes were made in 1509, at Innsbruck, by eight sculptors, the leading one of which was Vischer. It is the largest and most imposing group in Europe.

Monument of Doge Manin.

The bronze monument of Doge Manin with the Winged Lion of St. Mark at its base stands in the Campo San Angelo, in Venice. It is a splendid work of art. A magnificent life-size figure of the doge is represented

MONUMENT OF DOGE MANIN, VENICE. *Borro.*
(Photo by Naya, Venice.)

as standing on an elevated pedestal upon which is the one word "Manin." The statue has a strong distinctive personality in it. It is artistic in its very simplicity and truthfulness to nature. The face has an expression denoting great character. All of the lines of detail in the countenance are well executed. The attitude of the doge is commanding, denoting power in repose. He stands as

if wrapped in deep meditative thought. In one hand he holds a roll of parchment. His costume is that of a citizen of high rank. Manin was the very last of the long line of Venetian doges and in the days when ducal splendor had passed away.

MONUMENT OF GAMBETTA, PARIS. *Boileu.*
(Photo by L. Levy, Paris.)

Monument of Leon Gambetta.

The Monument of Gambetta, situated in front of the grand gallery of the Louvre, in Paris, is a splendid work in bronze and marble. It commemorates the true "Founder of the French Republic." The inscriptions upon it are all strong and full of the liberty-loving spirit

which dominated the soul of Gambetta. The one on the side, seen in the picture, is translated as follows: "Frenchmen, lift up your souls and your resolution to the height of the perils which rest upon the fatherland. It depends now upon you to show the world a great nation which shall not perish." At the base of the monument are a number of allegorical figures surrounded by floral wreaths. A fine statue of Gambetta stands on a pedestal above these.

There is a look of great determination in the face. The attitude is strikingly fine. He is represented as if in the act of making one of his thrilling speeches. He is significantly pointing afar, as if in prophecy of the future of France. A number of Frenchmen are shown crouching below him, but looking up into his face with earnest attention, whilst a genius with outstretched wings and flag in hand, is hovering over and blessing him. On the top of the shaft is a bronze statue of the Genius of Liberty, sitting on a winged lion. She holds in one hand a tablet; in the other, a torch. On the frieze below is "R. F." (Republic of France), 1870.

The Vendome Column.

Paris contains two great bronze columns each of them being connected with marked periods in French History. These memorial pillars are "The Vendome Column," associated with the "Reign of the Commune," 1871, and "The July Column," with the tragic scenes of the French Revolution, 1789. "The Vendome Column" was erected by Napoleon I., in 1805, to commemorate his victories over the Austrians. The great pillar is 142 feet in height, and 13 feet in diameter. It is made of plates of bronze (designed by Bergeret) 900 feet long, forming a spiral band around the masonry.

Upon the plates are fine reliefs showing memorable scenes in Napoleon's campaigns. The figures, over 2500 in number, are about three feet in height at the

THE VENDOME COLUMN, PARIS.
(Photo by E. Hautecoeur, Paris.)

bottom and gradually increase in height so that those at the top seem to be the same size as those at the bottom. A colossal bronze statue of Napoleon, by Dumont, crowns the top of the column.

The July Column.

This magnificent bronze column stands on the spot where in 1789, the French Revolution began — The Place of the Bastile. The fluted column is 154 feet in

height, 13 feet in diameter and rests on a massive circular pedestal of white marble. A square basement is on this, on each of which are six large bronze medallions — symbolical of Freedom, Strength, and the Constitution. A bronze lion is on the West pedestal, and on the North and South sides the dates of conflicts in which the July heroes fell. The column is divided by bands into five

THE JULY COLUMN, PARIS. *Alavoine.*
(Photo by Neurdein Brothers.)

sections. There are upon this the names of 615 fallen heroes in gold letters. The Genius of Liberty, a fine bronze figure, surmounts the top. She stands upon a globe. In one hand she holds a bird ready to fly; in the other, the broken chain of slavery. What a grand thought

in the symbolical representation! The July Column in the Place de la Bastile is one of the finest bronzes in the world.

COLUMN OF CONGRESS, BRUSSELS.

The Column of Congress is a most beautiful and finished work of bronze and marble. It was built to commemorate the National Congress of 1831, and the

COLUMN OF CONGRESS, BRUSSELS.
(Photo copyright by Neurdein Brothers, Paris. Permission.)

separation of Belgium from Holland. The shaft is of Belgium stone. It is artistically decorated in wreaths and figures.

The upper figures represent the nine provinces of

Belgium; those below, Freedom, Education, Justice, Strength.

The large bronze lions represent the arms of Belgium. The marble slabs bear fine inscriptions, and the names of 237 members of the National Congress.

The bronze figure on top is that of King Leopold I.

Monument of Lord Nelson.

Nelson and Trafalgar are immortal names in history; the first is the name of Great Britain's most illustrious

MONUMENT OF LORD NELSON, TRAFALGAR SQUARE, LONDON.

naval commander; the second, that of a cape on the coast of Spain, twenty-nine miles from Gibraltar near which a British fleet, commanded by Lord Nelson anni-

hilated the combined fleets of France and Spain, October 21, 1805. It was one of the greatest sea-battles of the world.

To honor the brave seamen who fell at Trafalgar in the tremendous naval victory and to perpetuate the fame and achievements of the heroic sea captain, Great Britain erected a magnificent granite column in Trafalgar Square, London. The fluted shaft is of the Corinthian Order, 145 feet in height. It was copied from one of the columns in the Temple of Mars in Rome. On the summit stands a colossal bronze statue of Nelson. The massive pedestal contains four large bronze reliefs, as follows: Battle of Aboukir, 1798; Battle of Copenhagen, 1801; Lord Nelson, at St. Vincent; Death of Nelson, at Trafalgar, 1805.

Four colossal bronze lions, 28 feet long, made by Landseer, rest with outstretched paws upon granite projections at the base of the monument, holding quiet guard of the memory of the hero at whose feet they lie. The great lion bronzes symbolize British power, and are the most imposing statues of their kind in existence. The lofty column, with the commanding figure on its top and the huge animal bronze-figures at its bottom, is one of the most significant and impressive battle memorials ever made.

Trafalgar Square has four other historic statues: Equestrian statue of George IV., by Chantry; Sir Henry Havelock, by Behnes; Sir Charles Napier, by Adams; General Gordon, by Thorneycroft. Trafalgar Square is filled with expressions of a nation's homage — imposing, grand, and overwhelming in its greatness.

Monument of Peter the Great.

This fine work of art was placed in front of the Admiralty Palace, St. Petersburg, by order of Catherine II., Empress of Russia, 1780.

The monument is unique in its design and unlike any other one in existence in its execution. A huge granite boulder, 14 feet high, 20 feet broad, 43 feet long, brought from Lakhta, a short distance from St. Petersburg, forms the pedestal upon which the statue rests. There is a tradition that upon this self-same rock Peter the Great once watched a great naval victory over the Swedes.

MONUMENT OF PETER THE GREAT, ST. PETERSBURG. *Falconet.*
(Photo by Levitski, St. Petersburg.)

The transportation of such a huge stone was no small undertaking. It required over five hundred men, five weeks, by use of cannon balls, ropes, windlasses and tramways, to move the enormous mass to its present position.

The sculptor has represented the most famous of all Czars, on a splendid horse, galloping along the brink of the tremendous rock — which may be considered the "Rock of Difficulty."

The Czar is bare-headed and seated upon a wild beast's skin in place of a saddle. His face is a strong one. It is the face of a great ruler — full of high purpose and decision. He is looking towards the river Neva and holds out his right hand in a commanding gesture.

The bronze steed is represented in the act of crushing a huge serpent under his heel. This may be considered emblematical of the gross obstacles which Peter the Great overcame in raising Russia from its abyss of ignorance and brutality. The heavy bronze snake also serves the most important purpose of firmly holding the great statue to the stone. The tail of the horse is so attached to the serpent that the centre of gravity is constantly preserved.

Equestrian Statue of Godfrey de Bouillon.

Within the centre of the Place Royal in Brussels, there stands a splendid work of historical bronze — the equestrian statue of Godfrey de Bouillon, the hero of the "Second Crusade," and a relative of Charlemagne.

The statue is on the spot where, in 1096, Saint Bernard preached to vast crowds of people upon the subject of capturing Jerusalem and rescuing the holy sepulchre from the hands of Infidel Turks.

Godfrey, the great crusader, is represented in close mail armor with crown cap and shield and seated on a noble bronze charger. He holds aloft the banner of the cross. It is an impressive work. It is in memory of that great religious movement called "The Crusades." Near the close of the eleventh century, a French Monk, called "Peter the Hermit," made a pilgrimage to Jerusalem

to see the holy sepulchre of Jesus Christ. He found the sacred place under the control of infidel Turks, who made exacting demands of Christian Pilgrims, mistreating them in many ways. When "Peter the Hermit" returned to France he began preaching to the people on but one text: "The Rescue of the Holy Sepulchre from the

STATUE OF GODFREY DE BOUILLON, BRUSSELS. *Simonis.*
(Photo by Neurdein Bros., Paris. Permission.)

hands of Infidels." A flame of religious enthusiasm was enkindled. The theme so aroused the souls of Christians that thousands upon thousands of them were eager to push on to Jerusalem and take the holy tomb from the hands of infidel Moslems.

The "Crusades" covered a period of nearly two

hundred years. There were in all seven of them. The "First Crusade" took definite shape after Pope Urban II. had called together a council of cardinals, prelates, monks, lords, knights, and squires at Clermont, France, 1095. The Pope made a stirring appeal to the vast audience, urging them to favor the holy cause taken up by "Peter the Hermit." There was tremendous enthusiasm, all present shouting: "God wills it!" August 15, 1096, an undisciplined multitude, consisting of nearly 200,000 souls, men, women and children, started from France for Jerusalem. They were led by "Peter the Hermit" and "Walter the Penniless." The vast rabble, after enduring terrible hardships and losing thousands of lives, finally disbanded. The "First Crusade" ended in utter defeat. The "Second Crusade" was organized in 1096, in France, Belgium, and Germany. The leadership was given to Godfrey de Bouillon. Godfrey's entire army consisted of 600,000 men under able chieftains and composed of six divisions. It started in 1097 by different routes for the invasion of Palestine. The great force comprised 160,000 mail-clad horsemen, armed with shields, chain and scale armor, lances, swords, and battle axes. The footmen carried pikes, cross bows, long bows, clubs, shields, and javelins. They captured Nical, Edessa, Antioch and Jerusalem. Godfrey de Bouillon was chosen king and all of Palestine came under his control. For fifty years the "Crusaders" held all of the important points in Asia Minor. The "Third Crusade" was led by Richard "the Lion-Hearted," of England; the Fourth by the Knight of St. John, 1193 A. D.; the Fifth by Frederick II., of Germany; the Sixth by Louis IX., of France, and the Seventh by Edward I., of England, 1291 A. D.

NATIONAL MONUMENT OF GERMANY.

The National Monument of Germany, or, as it is called by the Germans, "The National *Denkmal auf dem Niederwald*," is a magnificent war memorial erected in 1877–83, to commemorate the triumph of Germany over France in the Franco-Prussian War of 1871. The imposing monument is of marble and bronze. It stands

NATIONAL MONUMENT OF GERMANY. *Schilling.*

on the vine-clad hill, the Niederwald, by the base of which sweeps the Rhine River. The architectural work, including the pedestal, is 78 feet high. Upon the front and middle part there are two heroic bronze figures sitting by each other, allegorically representing the River God, Rhenus, and the nymph, Mosella. Rhenus is offering

a cornucopia of grapes to his companion, who, crowned with laurel, is holding an oar in her hand. Above the heads of these statues are the words, carved in marble, of the National Song of Germany: "*Die Wacht am Rhein.*"

War Scenes — Bronze Figures.

Extending across the front of the work is a splendid relief, containing many fine figures, showing "The Departure of the Germans to the Franco-Prussian War" and "The Return of the Victorious Troops." The sculptures are admirably executed: Emperor William I. is conspicuous on horse-back in the centre. Near by is a group of notables, among them, the Kings of Saxony and Bavaria, the Crown Prince, Prince Frederick Charles Von Moltke, and the strongest personality of all, Otto Edward Leopold von Bismarck, the great Prime Minister.

On either side of the relief are colossal bronze figures; one, representing the Northern War God with wings, sword in hand, helmet on head and trumpet at mouth; the other, the winged Goddess of Peace, with a cornucopia of fruit in one hand and a branch of laurel in the other. Between these fine sculptures is a great German eagle in bronze, and, back of the eagle's head, is the "Iron Cross," which has never been awarded for bravery in battle, save in the Napoleonic wars, and in the Franco-Prussian War. A band of sculptured coats-of-arms of all the German states and principalities, runs around the base of the upper pedestal. On top of the pedestal stands a bronze statue of Germania, 33 feet in height. The attitude of the German goddess is very impressive. She is clad in queenly robes, richly embossed with historic symbols, a coat of chain mail, with breast-plate bearing

a blazing spread eagle. A translation of the inscription on the monument is:

"*In Remembrance of the Unanimous Victorious Uprising of the German People and of the Reconstruction of the German Empire*, 1870–1873."

EQUESTRIAN MONUMENT OF EMPEROR WILLIAM I. *B. Schmitz.*

Equestrian Monument of Emperor William I., of Germany.

The Franco-Prussian War of 1870 resulted in the downfall of the Second Empire under Napoleon III. The conflict was short, but decisive. In six weeks the

French armies were conquered. Paris was captured and the victorious Prussians dictated the terms of peace. Following the triumph of the Prussians came that great event which secured German unity — the coronation of King William of Prussia, as Emperor of all Germany. The ceremonies took place in the Palace of Versailles. January 18, 1871.

William I. ruled Germany with a strong hand until his death March 9, 1888. The German Empire is indebted to him for its extension; the fixed limit of its boundaries; a high national sentiment; a progressive spirit; and a profitable colonial policy. In gratitude for the successful issues of his reign the enthusiastic German nation erected to his honor a colossal monument at the point of confluence of the Moselle with the Rhine. The great memorial stands at the point of juncture called "*Duetsches Eck.*" The substructure of this splendid work of bronze art consists of an embankment and walls of granite and basalt 1150 feet in length, from which a long flight of steps leads to a semi-circular colonnade. In the center rises a massive pedestal upon which, in large letters, are the words "*Wilhelm dem Grossen,*" about which in high relief is a large "Imperial Eagle." On the great monument is an inscription the translation of which is this: "The country never will be destroyed if we are united and true." Upon the pedestal, 46 feet high, stands the magnificent equestrian statue of Emperor William I., and by his side the Genius of Fame bearing the Imperial crown.

The statue is of beaten copper, it is one of the most imposing bronzes of the world. The great work stands upon historic ground — it is at the same place where Conrad III. was elected Kaiser in 1438.

SHAKESPEARE MONUMENT.

The group of bronze statuary, pictured here, is an artistic and beautiful tribute to Shakespeare. Upon a granite base are four pedestals surmounting each of which there is a life-size figure in bronze, each representing a leading character in certain of Shakespeare's plays. The

SHAKESPEARE MONUMENT, STRATFORD, ENGLAND.
(Photo copyright by J. Valentine, Dundee, Scotland.)

character statues are in stage costume. Behind the seated bronze actor, jolly old Sir John Falstaff, are the words:

"I am not only witty in myself, but the cause that wit is in other men."

The statue representing Lady Macbeth stands slightly bent forward, hands clenched, and a face full of murderous decision. Over her statue are these words:

"Life's but a walking shadow — a poor player,
That struts and frets his hour upon the stage,
And then is heard no more."

Hamlet sits in deep meditation; his head rests on his right hand; in his left, he holds a skull, as if he were saying: "Alas, poor Yorick! I knew him, Horatio!" Above this fine statue are the parting words:

"Good-night, sweet Prince, and flights
Of angels sing thee to thy rest."

Prince Hal stands holding a crown in both hands over his head. There is a look of proud triumph in his face as if he were saying: "Father, my due from thee is this imperial crown, immediate from thy place and blood." Behind the statue of the prince are the words of the Archbishop of Canterbury in Henry V.:

"Consideration like an angel came
And whipped the offending Adam out of him."

Above the centre of the group of bronze players rises a large marble column upon the top of which is a magnificent statue of Shakespeare. He sits at ease in a chair, pen in hand, with wreaths of laurel at his feet. His face has the expression of deep meditative thought. Every line in it shows great mentality. It is the best representation that bronze art has made of him — "Who wrote the philosophy of the human heart; not that of any special people or locality, but of man; not of any period — but for all time."

MONUMENT OF FREDERICK THE GREAT.

The splendid collection of historical statuary, seen in the picture, is considered by many art-critics the finest bronze group in Europe. It certainly is grand and imposing in appearance. The subjects are so admirably

sculptured, their positions so natural, the expression on each face is so perfect, and, withal, there is such an air of life and reality pervading the whole scene, that the assemblage of bronze figures, on the lower section of the pedestal, seems to be gathered in the most natural way to

MONUMENT OF FREDERICK THE GREAT, BERLIN. *Rauch.*
(Photo by W. H. Rau, Philadelphia.)

do honor to the great soldier king, who all alone sits on his war-horse on top of the monument.

The equestrian statues on the corners of the lower part are: Duke Ferdinand of Brunswick, Prince Henry of Prussia, General Seydlitz and General Ziethen. Standing in the spaces between the equestrian figures and ap-

parently engaged in a most animated conversation are bronze representations of a number of distinguished men who were contemporaries of Frederick, and who were eminent along different lines. Each figure is life-size and a perfect portrait of the original. Every detail of dress, form, facial expression, attitude, and motion in these statues, shows the highest excellence in sculpture.

The persons represented are: Prince Augustus William, Keith, Kleist, Winterfeldt, Tanenzien, Leopold of Dessau, Lessing, Schwerin, Grau and Kant.

Allegorical Statues — Statue of Frederick.

The four-seated figures in the middle part of the monument represent in allegory, Justice, Wisdom, Strength and Moderation; while, the alto-reliefs in the spaces between the statues show actual scenes in the life of the king, as well as allegorical scenes relating to him. The statue of Frederick seated on his favorite horse is exceedingly fine. His position is commanding. There is an expression of strong will-power in his face. The military cloak is thrown over the shoulder and the whole figure has a martial and imperious air about it. Some critics claim that this is the finest bronze horse in existence.

The monument is a great triumph in sculpture — and is an object lesson in history. It stands to memorialize Frederick, the greatest of all Prussian warriors; in fact, the greatest general of his age.

Equestrian Statue of Charlemagne.

In front of the Cathedral of Notre Dame in Paris, stands a splendid bronze statue of Charlemagne. The great king is represented on his horse holding in his right hand the symbol of his empire, whilst two stalwart figures in bronze, representing warriors of the Frankish period,

EQUESTRIAN STATUE OF CHARLEMAGNE, PARIS.
(Photo by L. Levy, Paris.)

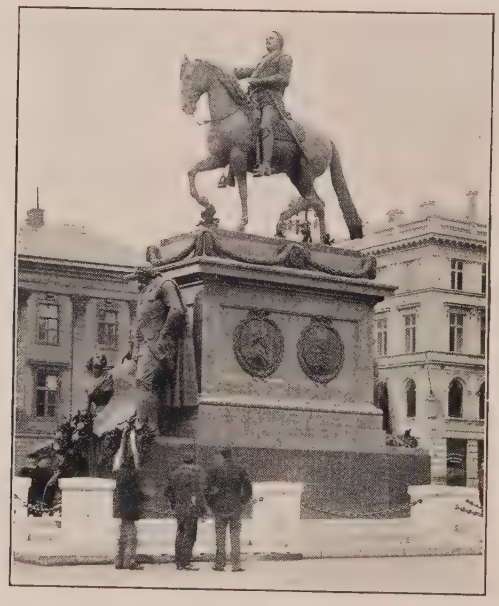
stand on either side. The cross surmounts the crown the king wears. The whole group is a grand and striking object-lesson in history.

Equestrian Statue of Frederick VII., of Denmark.

Copenhagen, the home of Thorwaldsen, has some fine works of art. The most celebrated bronzes are the equestrian statues of Frederick VII., by Bissen, and of Frederick V., by Saly. The statue of Frederick VII., is a very imposing and expressive work. It shows in fine lines the hands of masters of sculpture. Around the statue are placed allegorical figures, designed by Thorwaldsen, representing Wisdom, Strength, Health, and Justice.

Equestrian Statue of Gustavus Adolphus.

In Gustaf-Adolfs-Torg, in Stockholm, there is an equestrian statue of Gustavus Adolphus, the great Swedish patriot and hero. The work is by L'Archeveque. It was erected in 1796. The illustrious statesman and ruler



EQUESTRIAN STATUE OF GUSTAVUS ADOLPHUS, STOCKHOLM.

is grandly represented in this splendid bronze. The expression is fine — the execution faultless in its details. The pedestal of the statue is adorned with bronze reliefs of the Swedish generals, Torstensson, Wrangel, Baner and Konigsmark.

NATIONAL LINCOLN MONUMENT.

The National Lincoln Monument in Oak Ridge Cemetery, Springfield, Ill., is a noble and inspiring work of art, in stone and bronze. Its large proportions, perfect symmetry, splendid design and magnificent sculptures have an imposing effect. The structure is built of Quincy

INFANTRY GROUP, NATIONAL LINCOLN MONUMENT. *Mead.*
(Photo by A. W. Kersberger. Permission.)

granite. There is a massive base work of stone, 15 feet high and 72 feet square, with two semi-circular additions extending from the centre of two sides, one of which forms the memorial; the other, the vestibule to the catacomb.

Groups of Bronze.

Flights of stone steps, with granite balustrades, lead up from the base of these additions, to the wide terrace-plane above. From the centre of this plane arises a super-

structure of stone, 12 feet high and 41 feet square, with circular pedestals of stone. Upon each corner of the plane there is placed a fine group of bronze statuary, respectively representing four divisions of the military power of the United States: The Infantry, Cavalry, Artillery, and Navy. Beneath the bronze groups is an encircling chain of shields with the name of a state on each.

The figures in the group of artillery represent a

ARTILLERY GROUP, NATIONAL LINCOLN MONUMENT. *Mead.*
(Photo by Kersberger. Permission.)

wounded artillery-man, by the side of a dismantled cannon, trying still to rise and to fight. An officer with drawn sword and a look of grim defiance is ready to meet the advancing enemy, while a soldier, seemingly forgetful of his duty at that moment, has sheathed his sword and is raising his hands in horror at the wreck made by the enemy's fire. The sculptor has put into each of these faces the finest lines of emotion. They are true to the

natural feeling at the place and the time in which the men are shown.

Statue of Lincoln.

At the base of the great obelisk rising from the centre of these groups stands a noble statue of the martyred President. On the front of the pedestal is a bronze coat-of-arms of the United States, and underneath that, the name, "Lincoln." The sculptured figure is remarkably fine. The right hand rests on a bundle of fasces, against which leans a laurel wreath, and over which fall the folds of our country's flag; the left hand holds a roll of manuscript — the Emancipation Proclamation. The face bears an expression of deep earnestness, heroic purpose and calm majesty. The great sculptor made it strikingly life-like and natural.

Soldiers' and Sailors' Monument, Cleveland, Ohio.

The Soldiers' and Sailors' Monument at Cleveland, Ohio, is a magnificent art-work in bronze, marble and granite. It is claimed that this is the finest war memorial and the best collection of military bronze figures in our country. From the centre of a platform rises a granite structure, called "The Tablet Room," forty feet square and twenty feet high, and from the center and through the roof of this "Tablet Room" rises a marble shaft 125 feet high, surmounted by a colossal statue of Liberty. At each of the four corners of the stone platform are granite pedestals, upon the tops of which are four groups in bronze, of heroic size. They represent four principal branches of Military Service, *viz.:* Infantry, Artillery, Cavalry, and the Navy.

The "Infantry Group" (all the figures of which are

one-third larger than life) is named the "Color Guard." It represents an actual incident in the "War between the States."

The "Artillery Group" is named "At Short Range." It shows five gunners under the command of an officer,

SOLDIERS' AND SAILORS' MONUMENT, CLEVELAND, OHIO.

Schofield.

(Photo by Charles Horton. Permission.)

manning a field piece in battle. Two of the men have just received death-wounds, and have fallen backward upon the cannon.

The "Cavalry Group" is named "The Advance Guard." This consists of a detachment of three soldiers, one of them mounted and carrying the Union Flag. A

bugler is with them. They are having a hand-to-hand engagement with the Advance Guard of the enemy.

The "Navy Group" is named "The Mortar Practice." It recalls a scene during the war, where five gunners, under the command of an officer, loaded a mortar and shelled Island No. 10.

There are in all sixty-seven colossal bronze figures and eighteen medallions and busts in and around the monument. The names of thirty-one battles are on the shaft. The whole interior of the Tablet Room is lined with busts and medallions of Ohio soldiers in the war of 1861–65. On marble slabs are the names of ten thousand men who went to the war from Cuyahoga County.

Washington Equestrian Monument.

In Capitol Square at Richmond, Va., there is a masterpiece in bronze — Crawford's Equestrian Monument of Washington. The group is very impressive. It is an object lesson in United States History. At the base of the work are six allegorical figures in bronze seated on short marble columns. The figures are each surrounded by National emblems. Upon the shields are the names of twelve American victories in the War of the Revolution: Bunker Hill; Guilford Court House; Princeton; King's Mountain; Great Bridge; Stony Point; Eutaw Springs; Trenton; Valley Forge; Mount Pleasant; Saratoga; and Yorktown.

Above the allegorical figures are colossal bronze statues on marble bases: Thomas Jefferson; Patrick Henry; John Marshall; William Nelson; Meriwether Lewis; and George Mason. Rising above the centre of this historic group, and standing on a fine marble pedestal, is the equestrian statue of Washington. There is a look, an air of command, a grace, a majesty and power

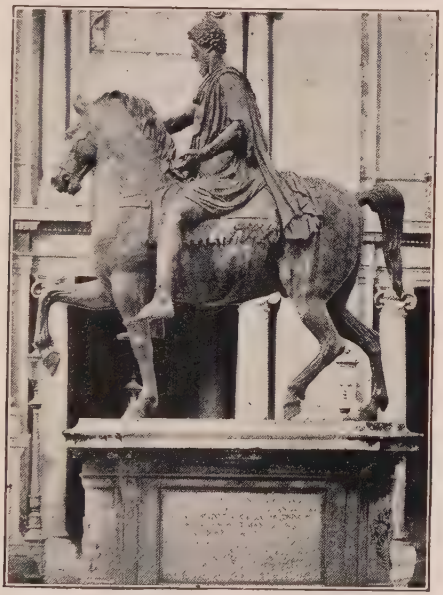
WASHINGTON EQUESTRIAN MONUMENT, RICHMOND, VA.
(Photo by G. S. Cook.)

in the bronze figure of Washington in full military dress as he is shown riding a splendid horse. The monument is a grand art memorial — a noble tribute to the "Father of our Country," and the other great Virginians shown in the work.

Equestrian Statue of Marcus Aurelius.

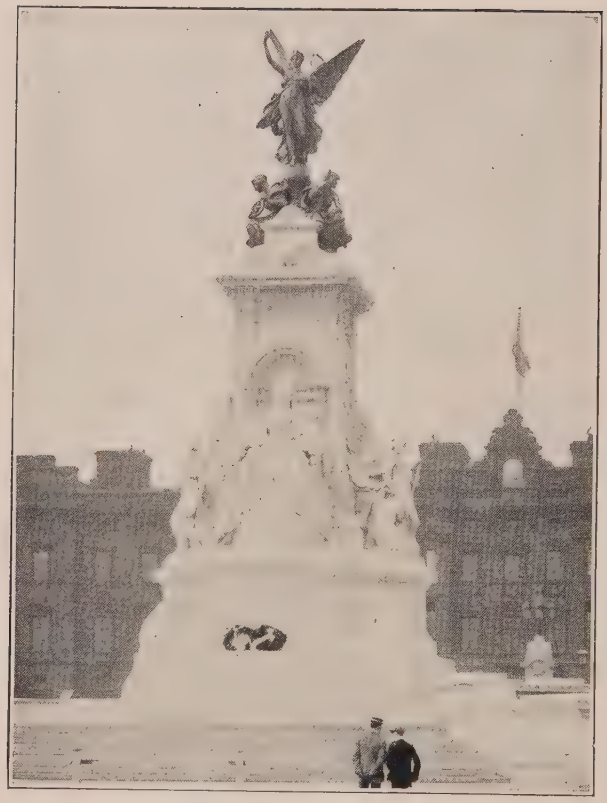
The finest piece of bronze work of ancient times, and the only high grade example of equestrian bronze left to us by sculptors of Roman antiquity is the statue of Emperor Marcus Aurelius which stands in the Square of the Capitol at Rome. Every line in this splendid statue shows the hand of a master. In this ancient work of art

there is a feeling of life and motion, both in the rider and horse. It is a grand representation. See the natural look on the Emperor's face, the contour of the hair, forehead, eyes, nose, mouth, beard, ear, and neck. Notice the anatomical accuracy in the arms and limbs — see the



EQUESTRIAN STATUE OF MARCUS AURELIUS, ROME
(Photo by Alinari & Cook.)

mobility and movement in the hand. The horse is splendid. The noble looking animal statue seems about to put its foot on the ground. This magnificent bronze once stood in the Roman Forum. In 1538, it was placed by Michael Angelo in the Capitoline Square.



QUEEN VICTORIA MEMORIAL, LONDON.

(Photo copyright by W. W. Spooner. Permission.)

This is the most imposing and beautiful piece of bronze and marble art in Great Britain. The central figure in the splendid work is the marble statue of "Victoria the Good." There are colossal bronze figure groups on the memorial representing Victory, Courage, Constancy, Justice, Motherhood, Truth, Peace, Progress, Manufacture, and Agriculture. Victoria's reign of sixty-three years was the longest and most prosperous one of the British Empire.

XXVI.

APPENDIX — AMERICAN SCULPTURE.

SECTION A.

Sculpture in Boston.

Boston is a recognized centre of American literature and art. There are many fine marbles, bronzes and canvases there. Some of the best bronzes are: Equestrian statue of Washington, by Ball; equestrian statue of General Joseph Hooker, by D. C. French; The Crispus Attucks Monument, Bronze Figure, Revolutionary Hero, by Kraus; standing statue of Lief Ericsson, by Anne Whitney; of Edward Everett, by Story; of Charles Sumner, by Ball; of Admiral D. G. Farragut, by Kitson; of Sir Henry Vane, by McMonnies; of Samuel Adams, by Milmore; of John Winthrop, by Greenough; of John Hancock, by Gould; of Beethoven, by Crawford; of Colonel William Prescott (Bunker Hill), by Story; of John Adams, by Anne Whitney; of William E. Channing by Adams; of Horace Mann, by Emma Stebbens; and of Benjamin Franklin, by Greenough.

Milmore Monument (Forest Hills Cemetery) is a masterpiece of sculpture, by D. C. French. Martin Milmore was a gifted sculptor who died in early manhood. The monument represents the young artist as if busy at work on a block of marble. "The Angel of Death" is represented as grasping the chisel. The facial expression of each of those silent figures is remarkably fine. It is called "Death Staying the Sculptor's Hand."

Sculpture in Washington, D. C.

Washington, D. C., has a great many fine works of sculpture. Some of them are:

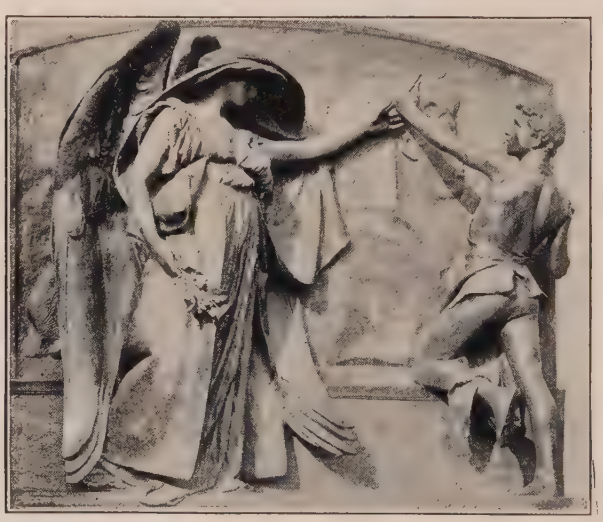
Equestrian statues of Washington, by Clark Mills; of Andrew Jackson, by Clark Mills; of General George H. Thomas, by Ward; of General Winfield Scott, by Brown, and of General McPherson by Robisso.

Then there are fine portrait statues in bronze, such as: Seated statue of Chief Justice John Marshall, by Story; statue of General

John A. Rawlins, by Bailey; of General Scott (Soldiers' Home), by Thompson; of Admiral Farragut, by Mrs. Vinnie Ream Hoxie; of Benjamin Franklin, by Plassman; of Martin Luther, by Reitschel; and a standing statue of Frederick the Great, by Professor Uphes.

There are two fine bronzes in Rock Creek Cemetery, namely, "Memory" and "Grief" by Partridge.

Of bronze and marble monuments there are the following fine examples at present; Garfield Monument, by Ward; Emancipation Monument, by Ball; Lafayette's Monument, by Mercier and Falguiere; and the Naval Monument, by Simmons.

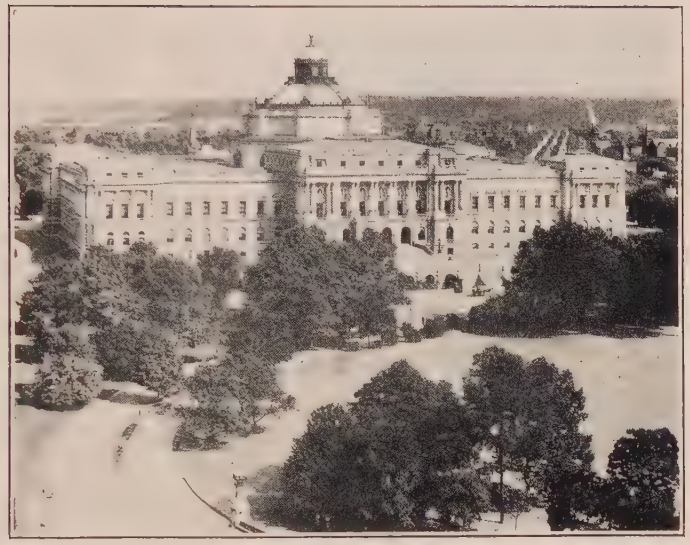


MILMORE MONUMENT, BOSTON.
(Photo by Soule Art Co.)

SCULPTURE IN LIBRARY OF CONGRESS.

There are some grand examples of American bronze work in the rotunda of the Library of Congress. They are:

Moses (Niehaus); St. Paul (Donoghue); Herodotus (French); Gibbon (Niehaus); Plato (Boyle); Bacon (Boyle); Homer (St. Gaudens); Shakespeare (McMonnies); Columbus (Bartlett); Fulton (Potter); Michael Angelo (Bartlett); Beethoven (Bau); Solon (Ruckstuhl); Chancellor Kent (Bissell); Newton (Dallia); Jos. Henry (Adams).



LIBRARY OF CONGRESS, WASHINGTON, D. C.
(Photo by J. C. Jarvis. Permission.)

SECTION B.

"Statuary Hall," is a gallery of fine art statues in the National Capitol. Each one of the states is expected to place at least two statues (marble or bronze) of its two most distinguished citizens. At present the following statues are in the hall:

Connecticut.

Roger Sherman (marble), by C. B. Ives.
Jonathan Trumbull (marble), by C. B. Ives.

Illinois.

General James Shields (bronze), by L. W. Folk.
Frances E. Willard (marble), by Helen F. Mears.

Indiana.

O. P. Morton (marble), by C. H. Niehaus.

Kansas.

John J. Ingalls (marble), by C. H. Niehaus.

Maine.

William King (marble), by F. Simmons.

Massachusetts.

John Winthrop (marble), by R. S. Greenough.
Samuel Adams (marble), by R. E. Brooks.

CENTRAL STAIR HALL, LIBRARY OF CONGRESS.

Maryland.

John Hanson (bronze), by R. E. Brooks.
Charles Carroll (bronze), by R. E. Brooks.

Michigan.

Lewis Cass (marble), by D. C. French.

Missouri.

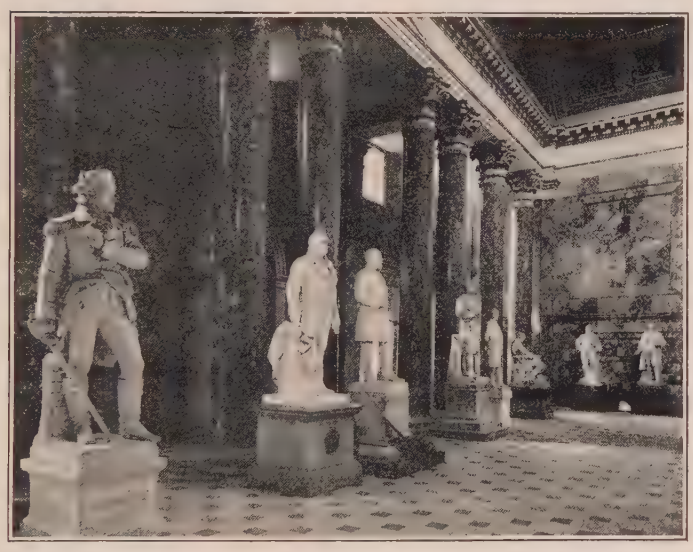
Thomas H. Benton (marble), by Alex. Doyle.
General Francis P. Blair (marble), by Alex. Doyle.

New Hampshire.

John Starke (marble), by Carl Conrads.
Daniel Webster (marble), by Carl Conrads.

New Jersey.

Richard Stockton (marble), by H. K. Brown.
Philip Kearney (bronze), by H. K. Brown.



STATUARY HALL IN THE CAPITOL, WASHINGTON, D. C.
(Photo by J. C. Jarvis. Permission.)

New York.

R. D. Livingston (bronze), by E. D. Palmer.
George Clinton (bronze), by E. D. Palmer.

Ohio.

James A. Garfield (marble), by C. H. Niehaus.
William Allen (marble), by C. H. Niehaus.

Pennsylvania.
Robert Fulton (marble), by Howard Roberts.
Peter J. Muhlenberg (marble), by Blanche Nevin.

Rhode Island.
Nathaniel Green (marble), by H. K. Brown.
Roger Williams (marble), by Frank Simmons.

Texas.
General Samuel Houston (bronze), by Elizabeth Ney.
Stephen Austin (bronze), by Elizabeth Ney.

Vermont.
J. Collamer (marble), by Preston Powers.
Ethan Allen (marble), by L. G. Meads.

West Virginia.
John E. Kenna (marble), by Alex. Doyle.
F. H. Pierpont (marble), by Alex. Doyle.

Wisconsin.
Pere Marquette (marble), by G. Trentanove.
Alabama, J. L. M. Curry.

SECTION C.

The Corcoran Gallery of Art.

The Corcoran Gallery of Art of Washington, D. C., has a great number of splendid sculptures, such as: Copy of "Last Days of Napoleon," by Vela; "The Greek Slave," by Hiram Powers; Bronze Statue of Alexander Hamilton, by Partridge (copy), Seated Marble Statue of Voltaire (copy), by Houdon; Marble Statue of "Clytie" (copy), by W. H. Rinehart; "Venus," by Canova (copy); "Venus," by Thorwaldsen (copy); "Three Charities" (or Graces) (copy), by Pilon; "Venus of Melos" (copy), ancient sculptor; "Ivis," Messenger of the Gods (copy), Greek sculptor; "Helios with His Horse" (copy), Greek sculptor; "River God, Kephissos" (copy), Greek sculptor; "Germanicus" (copy), of Cleomenes; "Sleeping Ariadne" (copy), ancient sculptor; "Minerva" (copy), Greek sculptor; "Achilles" (copy), Greek sculptor; "Hermes" (copy), Greek sculptor; "Demosthenes" (copy), Greek sculptor. Space will not permit the mention of any more of the magnificent works of sculpture in this beautiful gallery.

RICHMOND.

Richmond has some fine marbles and bronzes. The equestrian statue of Washington, by Thomas Crawford, is a splendid work. The statue of the "Father of Our Country" is surrounded by the following Revolutionary patriots in bronze: Jefferson and Henry; Nelson and Mason; Lewis and Marshall. Then there are the equestrian statues of General Robert E. Lee, by Mercier; and of General J. E. B. Stuart, as well as standing statues in bronze of "Stonewall" Jackson, by Foley; of General A. P. Hill, by Zolney; of Jefferson Davis, by Zolney; a marble statue of Washington, by Houdon; a marble statue of Henry Clay, by Hart, a bronze statue of Jefferson, by Valentine, and an architectural monument of granite dedicated "To the Confederacy," which is ornamented by marble figures (allegorical of the Southland), by Valentine.

BALTIMORE.

Baltimore is called "The Monumental City." There are some fine pieces of bronze and of marble sculpture there. Following is a list of the most noted works:

Washington Monument. — Marble column 160 feet high, surmounted by a bronze statue of Washington, by Causici.

Battle Monument. — Marble pillar, with a bronze statue of a Revolutionary soldier on top of it — made by Campellano.

Confederate Monument.— Bronze statue, by Rukstuhl.

Equestrian Statue of John Eager Howard, by Fremiet.

Military Courage, by Dubois.

War, Peace, Force, by Barye.

Wildey Monument. — Marble shaft with a bronze figure on top.

Bronze of Endymion (Greenmount Cemetery), and Marble of Clytie (Peabody Institute), by W. H. Rinehart.

Bronze of Washington (Druid Hill Park), by Bartholomay.

Bronzes of Chief Justice Taney, by Rinehart; George Peabody, by W. W. Story; Teackle Willis, by L. H. Marqueste; William Wallace, by Stevenson.

SECTION D.

TRENTON, N. J.

Trenton has a grand battle monument of marble and bronze. It is a Roman-Doric column, 140 feet in height, with a granite pedestal. There are statues of Washington on top and two Revolution-

ary soldiers at the base; all the work of Rudolph O'Donovan. The bronze reliefs on the sides are exceedingly fine. They are:

"Continental Army Crossing the Delaware," and "The Opening of the Fight," by Thomas Eakins. "The Surrender of the Hessians," by Carl Niehaus.

Cincinnati.

Cincinnati has a magnificent bronze of Lincoln, by Hastings. Another of Garfield, by Neihaus, and an equestrian statue of General Harrison, by Rebisso. In the city museum are many fine works from chisels of foreign and of native sculptors. Some of those are: "The Wise and the Foolish Virgins," by Rinaldi; "The Forced Prayer," by Guarnerio; "Disconsolate Eve," by Hiram Powers; "Mignon," by Parke; "Psyche," by Keyser; "Last of His Tribe," by Randolph Rogers; "The Duet," by Pereda. There are many casts, busts, and statuettes in this fine museum.

Milwaukee.

Milwaukee has a splendid bronze of Solomon Juneau, founder of the city, by Parks; an equestrian statue of Kosciusko, by Trentanove; and a grand Soldiers' Monument, with bronzes, by Conway. There are some exquisite marbles, such as Proserpine, by Hiram Powers; Rebellious Cupid, by Megret; "Last of the Spartans," by Trentanove. "The Chapman Tomb-Memorial," by French, is a masterpiece of sculpture.

Concord, N. H.

Concord, N. H., has four fine bronze statues, heroic in size, strong in expression, and artistic in finish. They are: Daniel Webster, by Thomas Ball; John Stark, by Carl Conrad; John P. Hale, by F. Von Miller; Commodore George H. Perkins, by D. C. French.

Louisville.

Louisville has some fine bronzes and marbles. They are: The Confederate Monument, with bronze figures on a granite pedestal; very fine statue of Daniel Boone, by Miss Enid Yandell; a fine marble statue of Henry Clay, by Joel Hart; two beautiful marbles, "Venus" and "Morning Glory," by Hart, and a beautiful marble statue of Hebe, by the great Italian master — Canova.

ATLANTA, GA.

Atlanta has the following notable works in bronze and in marble: Standing bronze of Henry W. Grady, by Alex. Doyle; Standing marble statue of Senator Benjamin A. Hill; marble bust of Andrew Carnegie, by Chevalier Trentanove; McPherson Monument (made of gun barrels), marble base; Erksine Memorial Fountain, white marble.

SECTION E.

HARTFORD, CONN.

Hartford contains some splendid specimens of bronze and marble. They are: Standing bronze statues — General Israel Putnam, by J. Q. A. Ward; Dr. Horace Wells, by T. H. Bartlett; Samuel Colt, by J. M. Thine; General Knowlton, by Enoch Woods; Governor Hubbard, by Carl Gerhardt; seated statue of Governor Buchanan, by Olive Warner. Standing statues in marble: John Davenport by Nieuhas; Thomas Hooker, by Niehaus; Jonathan Trumbull, by Joss; Roger Sherman, by Joss; John Hayes (first governor), by R. E. Brooks; and John Winthrop, by P. W. Bartlett.

RALEIGH, N. C.

Raleigh has three fine bronzes: Statues of Washington, Senator Z. B. Vance, and the Confederate Monument of bronze and marble.

CLEVELAND, OHIO.

Cleveland has two magnificent art memorials in marble and bronze: The Soldiers' and Sailors' Monument (Chapter XXIII.) and the Garfield Memorial (Lake View Cemetery). This great work of architecture and sculpture is visible for miles in every direction. It is a circular tower of granite, 50 feet in diameter, and 150 feet high. The entrance to this magnificent mausoleum is through a square porch which is artistically decorated by a sculptural frieze on its three sides. The frieze is divided into five panels, containing splendid bas-reliefs. The subject of the sculptured scenes in relief are: "Garfield Teaching a Country School", "General Garfield at the Battle of Chickamauga"; "Garfield Addressing a Mass Meeting Outdoors"; "Garfield Taking the Oath of Office, as President of the United States"; "The Bier of the Assassinated President."

Around the top of the tower are twelve arched niches under a fine cornice. Three niches contain twelve allegorical statues, colossal

in size, representing the months of the year. A band of sculptured shields, bearing the coat-of-arms of each of the states of the Union, girdles the tower below the arcade of statues.

GARFIELD MEMORIAL, CLEVELAND, OHIO.
(Photo by W. H. Rau, Philadelphia.)

In the centre of the beautiful memorial temple, or "shrine," there stands on a dais of Italian marble a splendid marble statue of Garfield, represented as just risen from his chair, to address the House of Representatives.

McKinley National Memorial, Canton, Ohio.

The McKinley National Memorial is situated in a park near Canton, Ohio, the former home of the martyred President. The mausoleum is a beautiful and imposing work of architecture. The chief architect was Van Buren Magonigle. The structure is circular in shape. It has a domical roof. The only opening through which light is admitted is an oculus in the top of the dome similar to that in the Pantheon at Rome. The mausoleum is 78 feet in diameter and 100 feet in height. The exterior is built of pink-colored Milford granite; the interior, of gray Tennessee marble. In front of the lofty bronze door of entrance is a splendid bronze statue of McKinley, by Niehaus. In the interior there is a marble frieze at the

base of the dome. These words are cut in the marble: "Let us ever remember that our interest is in concord, not in conflict, and that our real eminence rests in the victories of Peace, not those of War." The sarcophagi containing the bodies of the President and of Mrs. McKinley are of a single block of dark green Vermont granite,

MCKINLEY MAUSOLEUM, CANTON, OHIO.
(Photo, copyright, by M. S. Courtney. Permission.)

resting on a base of black granite from Wisconsin. In front of the beautiful memorial there is a succession of terraces in the centre of which is a wide granite stairway leading down to an ornamented water way 600 feet long. The memorial cost $500,000. It is a befitting and monumental work to the noble and honored dead.

PHILADELPHIA.

There are many fine bronzes and marbles in the Zoological gardens, parks, private grounds and on the streets of Philadelphia. They are: Equestrian Statues of General Grant, by D. C. French; of General George G. Meade, by A. M. Calder; of the "Indian Medicine Men," by C. S. Dallin, and of "Joan of Arc," by Fremiet; Colossal equestrian figure in bronze, "The Lion Fighter," by Albert Wolff; Indian group in bronze, "Stone Age of America," by J. J. Boyle; bronze figures, "Lioness Carrying a Wild Bear to Her Cubs," by August Cain; reproduced statue in bronze, "The

Wrestlers," by Barbedienne; reproduced bronze statue, "Silennus with the Infant Bacchus," by Barbedienne; bronze group, "The Dying Lioness," by Wilhelm Wolff; bronze group, "Hudson Bay Wolves," by Edward Kenneys; bronze statue, "Night," by Edward Stauch; bronze group, "Orestes and Pylades," by Carl Steinhauser; group in bronze "Lion and Serpent," by Barye; bronze group, "Dickens and Little Nell," by Edwin Elwell; heroic bust of Garfield on pedestal above an allegorical figure (both in bronze); by Augustus St. Gaudens; marble statue, "Il Penseroso," by Mozier; group in stone, "Tam O'Shanter," by Thom; standing bronze statue, "The Puritan," by Augustus St. Gaudens; standing bronze of "Stephen Girard," by J. M. Rhins; equestrian statues of General George B. McClellan, by H. J. Ellicott, and of General J. F. Reynolds, by Charles Brasley; the last three being in City Hall Square.

There are two great monumental works in bronze and marble, the Washington Monument (described in Chapter XXII.) and "The Monumental Memorial to Pennsylvanians who fought in the Civil War." This magnificent work consists of the following group of sculpture:

Equestrian Statues. — General Hancock, by Ward; General McClellan, by Bartlett.

Standing Statues. — General Meade, by French; General Reynolds, by Grafley; Richard Smith, by Adams.

Colossal Busts. — Admiral Porter, by Grafley; General Hartrauft, by Calder; Admiral Dahlgren, by Bissell; J. H. Windrim, by Murray; General Crawford, by Katherine Cohen; John B. Gest, by Grafley.

Two colossal bronze eagles and globes by Rhins.

SECTION F.

CHICAGO.

There are many fine pieces of bronze and of marble to be seen in parks, cemeteries, squares, and along boulevards in Chicago. The following is a list of the best work there at present:

Lincoln Park. — Standing statue of Lincoln, by A. St. Gaudens; bronze group of Indians, "The Alarm," by Boyle; Equestrian Statue of General Grant, by Rebisso; statue of Hans Christian Andersen, by Gelert; Equestrian Statue, "The Indian Scout," "The Signal of Peace," by Dallin; sitting bronze statue of Shakespeare, by Partridge; Statue of Franklin, by Park; standing statue in bronze of LaSalle, by Park; statues in bronze, Goethe, Kennison,

and Linnæus, by R. H. Park; bronze bust of Schiller, by Park; Garibaldi, by Italian sculptor; "Storks at Play," a fountain, by Augustus St. Gaudens.

Humboldt Park. — Statue Lief Ericsson, by Absjornsen; equestrian statue of Kosciusko, by Absjornsen; statue of Humboldt, by Reuter; bronze statue of Reuter, by Reuter.

South Park. — Sitting statue (bronze) of Lincoln, by Augustus St. Gaudens.

Union Square. — Statue of policeman (bronze), Memorial of Haymarket Square Riot, by J. Gelert; standing statue, Mayor Carter H. Harrison, by W. C. Hibbard.

Garfield Park. — Statue of Victoria, by W. C. Hibbard; statue of Robert Burns, by Stevenson.

Lake Front Park. — Equestrian statue of General John A. Logan, by Augustus St. Gaudens; statue of Hebe, by Augustus St. Gaudens.

Grant Park. — Colossal bronze Lions (two) by Edward Kenneys.

Washington Park. — Equestrian statue of Washington, by D. C. French; Chicago Massacre Monument (bronze), figures of Indians and Whites), by Carl Rohl.

Douglas Place. — Douglas Monument, bronze statue of Douglas and four bronze figures, by L. W. Volk.

Oakwood Cemetery. — Standing statue in bronze of Lincoln, by C. J. Mulligan.

McKinley Park. — Statue of William McKinley, by C. J. Mulligan.

Drexel Fountain. — Statue of Drexel (Drexel Boulevard), by C. J. Mulligan.

Columbus Building. — Bronze statue of Columbus, by M. Ezekiel.

Athletic Club Building. — Long frieze — many figures of men and horses; unknown French sculptor.

Drake Drinking Fountain of Columbus (bronze), by R. H. Park.

Rose Hill Cemetery.—Fiske Monument (bronze), by R. H. Park.

Herald Building.— Bronze figure, "The Young Herald," by Johannes Gelert.

Calvary Cemetery.— Bronze statue of General Mulligan, by Gelert.

Women's Temple.— Fountain, unknown English sculptor.

SECTION G.

NEW YORK.

New York has a large number of fine bronzes and marbles in the museums, parks, squares, and other places in the city. At present, the best of the works of art are as follows:

Metropolitan Museum. — Standing statue in bronze, Emperor Trebonius Gallas, third century, A. D.; "Cleopatra," by Story; "Latona and Her Children," by Rinehart; "White Captive," by Palmer; bronze statue, Goddess Cybele in chariot, second century, A. D., by ancient sculptors. Etruscan Biga (chariot), sixth century, B. C., by Etruscan sculptor. Bronze statue, "Dying Centaur," by W. Ruissmer; bronze statue of "Bacchant," by F. McMonnies; "The Mares of Diomedes," in bronze, by Guyton Borgluin. Bronze head of John the Baptist, by A. Rodin; bronze statue, "The Bear Tamer," by P. W. Bartlett. Marble statue, Greek goddess, fourth century, B. C., by ancient sculptor. Marble statues, Apollo, Young Heracles, a maiden, by ancient sculptor. Marble work, "The Two Spirits in Man," by George G. Barnhard. Statue in marble, "Maidenhood," by G. G. Barnhard. Marble statue, "Evening," by Ruckstuhl. Marble statue, "The Bathers," by Edward Stewardson. Statue in marble "Sappho," by P. D. Espinay. Marble statue of "Proserpina," by Marshall Wood. Statue in marble of "Antigone," by W. H. Rinehart. Marble statue of "The Thief" (Dante's Inferno), by S. Albano. Statue in marble, "Psyche," by P. Tenerani. Marble decorations, pulpit and chair rail, All Angels' Church, by Karl Ritter. Marble work by Karl Ritter, "Six Symbols of the Arts" (full size figures), Metropolitan Museum.

City Hall Park. — Standing statue of Nathan Hale, by Augustus St. Gaudens.

Cooper Square. — Statue of Peter Cooper, by Augustus St. Gaudens.

Madison Square. — Standing statue in bronze of Admiral D. G. Farragut, by Augustus St. Gaudens.

Central Park. — Equestrian statue of General W. T. Sherman, by Augustus St. Gaudens. Bronze group, "Indian Hunters," by J. Q. A. Ward. Bronze statue, "The Pilgrims," by J. Q. A. Ward. Bronze Memorial in honor of R. M. Hunt, by D. C. French.

Union Square. — Bronze statue of Lafayette, by G. Bartlett. Equestrian statue of Washington, by H. K. Brown.

Trinity Church. — "Astor Memorial Gates," by Karl Ritter.

The four symbolic sculptures, "Europe," "Africa," "Asia," and "America," on the New York Custom House, are said to be the best bronzes made by D. C. French. "Alma Mater" (at the Columbia University) is another fine piece of work by D. C. French.

SECTION H.

ST. LOUIS.

There are some fine bronzes and marbles in St. Louis. Following is a list of the best works there:

Mars and Eagle, bronze, in Westmoreland Place. Sculptor, Ruckstuhl.

Spring, bronze, in Kingsbury Place. Sculptor, Pfeifer.

Grant, bronze, in City Hall Square. Sculptor, Bringhurst.

Œnone, marble, in Museum of Fine Arts. Sculptor, Harriet Hosmer.

Lippelt Memorial, bronze, in Museum of Fine Arts. Sculptor, Bringhurst.

Siegel Monument, bronze, in Forest Park.

Saint Louis, bronze, in Forest Park. Sculptor, Niehaus.

Blair Monument, bronze, in Forest Park.

Shakespeare, bronze and marble, in Tower Grove Park. Sculptor, Von Müller.

Humboldt, bronze, in Tower Grove Park. Sculptor, Von Müller.

Greely, bronze, in Lafayette Park.

Columbus, bronze, in Tower Grove Park. Sculptor, Von Müller.

Shaw Memorial Marble, bronze, in Shaw's Garden. Sculptor, Von Müller.

Queen Zenobia, marble, in Museum of Fine Arts. Sculptor, Harriet Hosmer.

Puck, marble, in Museum of Fine Arts. Sculptor, Harriet Hosmer.

Emancipation, marble, in Museum of Fine Arts. Sculptor, Thomas Ball.

Nydia, marble, in Museum of Fine Arts. Sculptor, Randolph Rogers.

Beneficence, marble, in Museum of Fine Arts. Sculptor, Unknown.

New Orleans.

New Orleans has some bronzes and marbles of fine artistic value. Lee Monument is very imposing. It is a shaft of white marble blocks, 106 feet high, crowned by a bronze statue, heroic in size, of General Robert E. Lee. The work is by Alex. Doyle.

The most remarkable monument in the city is Clark Mill's equestrian statue of General Andrew Jackson. Doyle's equestrian statue of General Albert Sidney Johnson on the "Army of Tennessee Monument," is a very fine work of sculpture. There is a splendid bronze statue, heroic in size, of Henry Clay in Lafayette Square. It is the work of Joel T. Hart. Another fine statue in Lafayette Square is that of John McDonough, by Piccarillo. Confederate Monument, in Greenwood Cemetery, is a beautiful piece of marble work. Margaret Monument, in Margaret Square, represents Margaret Hanghery seated, having her arm around an orphan child beside her. It is the first public monument ever raised in honor of a woman in the United States.

Hiram Power's white marble statue of Benjamin Franklin, in Lafayette Square, is admirably chiseled.

In the Metairie Cemetery there is a very impressive piece of marble sculpture by Doyle, named "Calling the Roll."

In the old St. Louis Cemetery, there is a fine mausoleum of white marble surmounted by a statue of Religion, clinging to a cross.

In addition to the foregoing list, we should mention a few other statues, such as, St. Gaudens' statue of "Deacon Chapin," Springfield, Mass., J. Q. A. Ward, bronze of Henry Ward Beecher, at Brooklyn, New York; Miss Kuhne Beveridge's two bronzes at San Francisco, "Grief" and the companion bronze, typifying "The Resurrection of San Francisco from the terrible disaster of 1906," and Triebel's ideal composition on Soldiers' Monument, Peoria, Ill.

This list is not complete. It includes a sufficient number of American cities to give a pretty good general idea of the most noted works of sculpture to be found at present in our home land. In years to come, a great many more will be added to this list.

The Fine Art Spirit is taking a deeper and stronger hold in the United States.

What the future of American Sculpture will be — no one now can tell. One thing is sure, The Fine Arts are being wonderfully developed in this country.

PART FOURTH.

PAINTING.

Around the mighty painter came
The marvels which his brushes wrought,
Those miracles of power whose fame
Is wide as human thought.

—WHITTIER.

THE TRANSFIGURATION. *Raphael.*

(The Italian School)

This painting is the glory of the Vatican Gallery at Rome, as well as the pride of the whole art-loving world. Competent judges have called it the finest painting ever produced. The subject is taken from the sacred scene described in Matthew XVII., 1-9.

The painting was made by Raphael upon an order from Cardinal Julio de Medici. The great artist was paid $1650 for the picture, then considered a large amount. The work is priceless now.

It is a painting which grows in interest upon the beholder. There is a strong fascination in it. Before no other painting in Rome do such groups stand and gaze in silent wonder and admiration. It has strong power because of its intense reality. The great masterpiece was carried in the funeral procession in Rome in 1520 when Raphael was buried. Raphael's body was buried with great honors in the Pantheon.

XXVII.

OUTLINE OF PAINTING.

SECTION A.

Definition of Painting.

"Painting is the art of representing objects on surfaces by means of lines and colors, so that the object will appear as they are in nature." To do this the artist must have a thorough knowledge of the following things, governed by certain laws:

1. He must be able to represent the true form of objects of every kind, whether animate or inanimate, taken separately or collectively, in a state of motion or at rest.

2. He must know the proper treatment of light and shade, and their effects on color.

3. He must understand the effects of harmony and of contrast obtained from the combinations of color.

4. He must be able to group objects in his picture, in order that the composition will express the proper relation of unity.

5. He must comprehend the Science of optics as it is related to the linear perspective and the aerial perspective. (*a.*) Linear perspective is the art of making the contour of objects on a flat surface affect the eye in the same manner as the objects themselves will when they are seen from a given point. (*b.*) "Aerial perspective is the art of making objects reflect the proper degree of light in proportion to their distance and the grading of their tints in proportion to the space of intervening air, so that each object in the picture will have the degree of light and color which it should have in consideration of its distance from the observer."

Subjects Represented in Painting.

The subjects treated in painting are almost beyond number. They may be the representations of all sorts of objects in the world of nature, or in the field of fancy, real or imaginary views in national,

social and domestic life, scenes in history, portraits, symbolical and grotesque figures, decorative work, pictures from the realms of fiction and of mythology, allegorical scenes, views in war and in peace, dramatic pictures, still life paintings (as fruits and flowers), landscapes, marine pictures, land-and-sea views, the whole scale of animal life, and sacred figures, symbols, forms and scenes in religion.

Modes and Processes in Painting.

Painting is executed in a number of different modes, as follows: (*a.*) Fresco painting is an Italian name given to painting which is done upon plaster or cement while it is wet and fresh. (*b.*) Encaustic painting is done by "fixing" or burning in the paint upon substances such as brick, stone, tiling, china and earthenware. (*c.*) Miniature painting is executed upon ivory, leather, vellum, cardboard, copper and silver plate, glass, etc. (*d.*) Enamel painting is done on glazed or enameled substances. (*e.*) Mosaic painting is the art of making pictures by the arrangement of small pieces of glass or stone of various colors. (*f.*) Water-color painting is done from prepared colors, made by the mixing of earths and minerals of different colors with water. This mode was practiced by the painters of ancient times. Strong effects of color can be shown by the method. (*g.*) Painting in oil was first introduced by the Van Eyck brothers in the fifteenth century. This is the most popular method among artists, because of the great variety of effects which can be produced, yet, it is claimed that in certain qualities, either fresco painting or water color painting is better than oil painting.

Schools of Painters.

Both painters and sculptors are classified in schools. The list is very long. We shall mention only a few of each school, and those who are considered most prominent.

Florentine School. — Donatello (don-ah-tel-o), Botticelli (bot-ee-chel-ee); Verrocchio (vay-rok-yo); Lippi (lip-pee); Albertinelli (ahl-bert-ee-nel-lee).

Venetian School. — Giovanni (jo-vahn-ee); Montagna (mon-tahn yah); Giorgione (jor-jo-nay); Titian (tish-yan); Tintoretto, Veronese (vay-ro-nay-zay).

Genoese School. — Cambiasco (cahm-bee-ah-so).

Bolognese School. — Antonio (ahn-to-nee-o); Cagnacci (cahn-yah-chee).

Roman School. — Caravaggio (kah-rah-vahd-jo); Raphael (rah-fa-el).
French School. — Pousin (poo-san); Desportes (day-port); Vernet (vair-nay); Prudhon (pree-don); David (dah-veed); Gerard (zhay-rar); Lorraine (lor-rain).
(*Spanish*) *Andalusian School.*—Murillo (moo-reel-yo); Cano (kah-no).
(*Spanish*) *Castilian School.* — Velasquez (vay-lahs-keth).
(*Flemish*) *Ghent School.* — Van Eyck (va-hu-ik).
Antwerp School. — Metsis (met-sis); Rubens (roo-benz).
(*Dutch*) *Harlem School.* — Hals (hahls); Bray, Bol, Ostade (os-tah-deh).
(*German*) *Swabian School.* — Holbein (hol-bin).
Franconian School. — Durer (du-rer); Beham (bee-hahm).
British School. — Hogarth, Reynolds, Landseer, Turner, Alma-Tadema (ahl-mah-tah-day-mah).
Swedish School. — Hagborg.
Portuguese School. — Alvarus, Velasco (vay-lath-ko).
Japanese School. — Okio (o-kee-o); So-seh, Takuma, Sess-hin, Shin-ben.
Russian School. — Kotsebue (kot-zee-bu); Makowsky (mack-ow-skee).
Norwegian School. — Smith-Hald, Normann, Jacobsen.
American School. — Copley, Trumbull, Maynard, Stuart, Willard, Sargent, Neal, Barse, Inman, Shirlaw, Leutze (loit-see); Blash-field, West, McEwen, Pratt, Healy, Bridgman, Cox, Pyle, Low.

SECTION B.

Egyptian Painting.

The first historical examples we have of the art of painting were found in Egypt. The Egyptians decorated their temples, palace walls and sepulchres with long processional scenes, curious looking vignettes, hieroglyphic forms, portrait busts, domestic scenes, battle pieces, frieze pictures, and all sorts of frescoes. Egyptian painting, or, rather, fresco work, may be traced back to the time of the Third Dynasty of Kings, 3500 B. C. In the museums at Ghizeh, Turin, Paris, London, Berlin, New York, and Boston, there are many examples of Egyptian painting on slabs and mummy cases.

Chaldean, Assyrian, and Persian Painting.

The Chaldeans and Assyrians left vast numbers of wall paintings, frescoes, tauric tile patterns and decorations, arranged as

dadoes, with color schemes. In the British Museum in London and the Gallery of the Louvre, in Paris, are specimens of Assyrian Art. The Persians left but little in painting. They painted on hot plaster, and made long friezes in mosaics of stamped brick, showing rich colors. They also made animal forms on marble cornices.

Arabic and Moorish Painting.

The Arabian and Moorish painters did not paint pictures to the extent they were painted in Egypt and the other Oriental countries. They did not paint animals or the human form, because their religion did not allow them to do so. They devoted their time to painting all sorts of geometrical figures, to be used as decorative designs for their temples and mosques. They excelled in the art of producing harmony in color. The artistic color work and decorations of St. Sophia, at Constantinople, 590 A. D., and the Alhambra at Granada, 1250 A. D., have been the study and delight of lovers of painting for centuries.

Grecian Painting.

Painting first reached the distinction of a fine art in Greece. The Greeks aimed at perfection in art, and came nearer reaching it than any other nation or people that ever lived. None of the large Grecian pictures, which cost such fabulous sums, are in existence to-day, but we know from authentic sources that movable paintings of great excellence were produced in Greece. Many specimens of conventional decorations in color designs, friezes, floral ornaments of rare beauty, historical scenes on vases, urns, and tablets, groups of human and animal figures, executed in the highest styles, and wall paintings in fresco, may be found in the museums and galleries of Europe. These beautiful works show the fine character and spirit of Grecian art.

Schools of Painters in Greece.

The painters of Greece were divided into the following schools: — Attic, Ionian, Sky-onian, Theban-Attic, and Hellenistic. It is believed that the Grecians copied many things in their art from Egypt, Assyria and Phœnicia.

Etruscan Painting.

The Etruscans were an ancient people, who lived in Italy. They used the arch in architecture. They were very skillful in the art of

bronze-work. They had an enthusiastic spirit in the art of painting. Paintings in frescoe, found on tombs all over Etruria, show the degree of excellence they attained in art. If the Etruscan language could be read, some of those tomb-paintings would have great historical value. Etruscan vases, urns and caskets bear proof of the skill of the artists who painted them. It is highly probable that the Etruscans copied from the conventional styles of Egyptian art, and the graceful and beautiful styles of Greek art.

Roman Painting.

The Romans had no distinctive national schools in painting as the Greeks had. They did not excel in any special line of fine art, except architecture. The best works produced by Roman painters were copied from Greek originals, yet they undoubtedly painted some fine and costly pictures. We read of Julius Cæsar paying $200,000 for two paintings of Ajax and Medea, and of Nero having a portrait of himself, which was 120 feet high. A great many specimens of Roman paintings in fresco, panel pictures, scenes in vases, urns, etc., exist. The wall paintings in fresco, found in the homes of Pompeii and Herculaneum and those in the baths of Titus, at Rome, are considered the best. The "Aldo Brandini Wedding," a fresco in the Vatican, and "The Battle of Issus," a mosaic in the Naples Museum, rank very high as examples of early Roman art. The art of the interior decoration of houses certainly was well understood by the Roman artisans and designers. The colors in their decorative work are beautiful even to this day.

Paintings in the Catacombs.

There are many catacombs, or subterranean burial places, around Rome. Each catacomb is named from some saint who was buried there. All through the catacombs are fresco paintings made by both Pagan and Christian painters. The Pagan frescoes are much better works of art than the Christian. The catacombs began to be made about the beginning of the third century. Much of the early Christian art in the catacombs is symbolic, yet there are many frescoes showing Bible scenes, such as "Baptism of Christ," "Moses Striking the Rock," "Women at the Well of Samaria," "The Paralytic Man Walking with his Bed," etc. The oldest Christian catacomb is that of Domitilia, made during the reign of Emperor Trajan. It contains some interesting paintings in fresco.

SECTION C.

Painting in the Middle Ages.

Christian Art of the Middle Ages may be separated into two divisions: Eastern painting of the Byzantine and Moslem Periods; and Western painting of the Romanesque and Gothic Periods. Byzantine painting was rich in color work, ingenious in forms of design and beautiful in schemes of decoration. It reached its highest point of excellence in the ornamentation of the Mosque of St. Sophia, at Constantinople. Moslem painting possessed most of the same characteristics as the Byzantine. Its best specimens may be found in the Mosques of Omar at Jerusalem; of Mahomet Ali at Cairo; the Mosque of Cordova and Palace of the Alhambra in Spain.

Miniature Painting in Middle Ages.

Minature painting began in the fourth century. The work was executed on parchments and vellum. The hermits of Syria ornamented their holy books (or rolls of parchments) with brilliant colors, using letters of gold upon a purple-tinted background. In the Vatican at Rome, is a roll of parchment (30 feet long), made in fine water colors, showing the life of Joshua. There are but few examples of Romanesque painting to be seen at this time. Most of those are religious scenes and decorative work. The painting of illuminated manuscripts, were mainly made from the fourth to the eleventh centuries.

Western Painting in Gothic Period.

Painting received great attention and made rapid progress during the Gothic period. Two schools were established in Germany; one at Cologne and the other at Nuremberg. The Italian artists were first to break away from the Byzantine styles, and made pictures which would tell a story in themselves. Historical scenes and pictures in allegory became popular. There was the rising dawn of true art in the thirteenth century, and so continued until the full blaze of glory in the centuries of the Renaissance.

Tuscan Painting of Gothic Period.

Tuscan painting of the Gothic period may be divided into two schools: The Sienese School and the Florentine School. The

greatest names of that period of the Sienese School were: Guido (gwee-do), sometimes called "The Father of Italian Painting"; Duccio (doo-cho), and Memmi (may-me). The greatest names of that period of the Florentine School were: Giotto (jot-to), the leading master of the school; Cimabue (she-mah-boo-a), Gaddi (gad-dee), and Fiesoli (fe-ay-so-le).

The scenes in fresco, showing events in the life of St. Francis from allegorical pictures in the Church of St. Francis at Assisi, in Italy, and the frescoes in the Chapel of Santa Maria in Padua, are considered Giotto's best productions.

Painting in Centuries of the Renaissance.

The word "Renaissance" means a new birth. The new birth or awakening in art came in the fifteenth century. The Renaissance Period in painting covered a space of two centuries, as follows:

1. The Early Renaissance, fifteenth century. 2. The High Renaissance, sixteenth century.

The great schools of painting in Italy, during the Early Renaissance Period, names of leading painters and some of their best pictures, were as follows:

Florentine School. — Leading Painters: Masaccio (mah-saht-cho); Botticelli (bot-ee-chel-ee); Ghirlandajo (gheer-lan-da-yo); Finest Pictures: Masaccio, "The Tribute Money"; place, Florence. Botticelli, "Spring"; place, Florence. Ghirlandajo, Frescoes S. M. Novella; place, Florence.

Paduan School. — Leading Painter: Mantegna (man-tan-ya). Finest Picture: "Triumph of Cæsar"; place, London.

Venetian School. — Leading Painter: Bellini (bel-ee-nee); Finest Picture: "The Dead Christ"; place, Milan.

Umbrian School. — Leading Painter: Peruguino (pay-roo-jee-no); Finest Picture: "The Adoration"; place, Florence.

The Italian schools of painting during the period of the High Renaissance Period, as well as leading painters and their best pictures, were as follows:

Lombard School. — Leading Painters: Leonardo da Vinci (vin-chee); Correggio (kor-red-jo); Finest Pictures: Leonardo da Vinci, "The Last Supper"; place, Milan. Correggio, "Adoration of Shepherds"; place, Dresden.

Roman School. — Leading Painters: Raphael (rah-fa-el); Finest Pictures: "Sistine Madonna"; place, Dresden; "The Transfiguration"; place, Rome.

Florentine School. — Leading Painter: Michael Angelo (mee-kel-ahn-jay-lo); Finest Picture: "The Fates"; place, Florence.

Venetian School. — Leading Painters: Titian (tish-yan); Tintoretto (Tin-to-ret-to); P. Veronese (vay-ro-nay-zay); Palmo Il Vecchio (eel-vet-cho); Finest Pictures: Titian, "Assumption of the Virgin"; place, Venice; "Sacred and Profane Love"; place, Rome. Tintoretto, "Marriage at Cana"; place, Florence. P. Veronese, "Feast of the Levite"; place, Venice; "Venice Enthroned; place, Venice. Palmo Il Vecchio, "Christ and the Widow of Nain"; place, Venice.

Sienese School. — Leading Painter: Sodoma. Finest Picture: "Family of Darius before Alexander"; place, Rome.

Painting in Italy During Franco and German-Spanish War.

From 1521 to 1530 a terrible war raged in Italy. The armies of Spain and Germany, under Charles V., fought against those of France. Italy was a common battle-ground. Rome was captured and pillaged. Florence met the same fate, and in every city of Italy, except Venice, the art-spirit was well nigh destroyed. It should be stated, however, that Michael Angelo painted his great fresco in the Sistine Chapel, at Rome, in 1534. For a space of nearly one hundred years no great works of art were produced outside of Venice. The civil and political institutions of Italy were so much disturbed that it took many years to bring about the conditions favorable to the growth and development of art.

SECTION D.

Painting in Seventeenth Century.

The Peace of Westphalia, 1648, is sometimes spoken of as the beginning of the decline in painting. A desolating war, from 1618 to 1648, had swept over many parts of Europe. Whole countries were destroyed, vast numbers of towns and villages burned, and all of the arts and industries of several nations were so prostrated and the civilization of the time was turned backward so far that over half a century had passed before conditions became favorable for the development of art. Germany suffered most from the effects of

the war, and as a consequence a long period elapsed before any great works in painting were executed by German artists. The close of "The Thirty Years' War," as it is called, greatly increased the power and dominion of France. The reign of Louis XIV. (1643–1715) is called "The Augustan Age of French literature and art." It was the time of such writers as Racine (ra-seen), Moliere (mole-yare), Corneille (kor-nay), and Fenelon (fane-a-lone).

Italian Painting, Seventeenth Century.

About the beginning of the Seventeenth century conditions began to be more favorable for the development of painting in Italy, and the art-spirit revived and began to manifest itself. Two schools of painters came into existence: The Eclectics and The Naturalists. The Eclectics were imitators. They copied from the great masters of the Renaissance. They sought to restore the art of painting to its former grandeur and glory.

Leaders of Eclectic School.

The leaders in this school were five painters of the Carracci (kah-rah-chee) family at Bologna. Their best works were as as follows: "Madonna of the Cherries" and "Sleep of Infant Jesus" (The Louvre), by Annibale (ahn-nee-bah-leh) Carracci; "The Madonna and Child," at the Louvre, by Lodovico (lo-do-vee-ko); and the "Lute Player," at Vienna, by Antonio (ahn-to-nee-o) Carracci. Guido Reni (gwee-do-ray-nee) belonged to that school. His greatest paintings were: "The Aurora" (Rome); "Jesus and St. John" (London); "St. Peter" (St. Petersburg); "Repose in Egypt," and "Christ on the Mount of Olives."

Domenichino (do-men-ee-kee-no), an Eclectic, painted "The Last Communion of St. Jerome" (Rome); "St. Cecilia" (Louvre); and "Diana and Nymphs" (Rome). Guercino (gwer-chee-no) painted the fresco "Fema" (Rome); "Abraham and Hagar" (Milan); "Virgin and Child" (Lille Museum); and "Sleeping Endymion" (Florence). Dolci (dol-chee), another Eclectic, painted "Angel with a Lily" (Florence); "St. Cecilia" (Dresden); "Virgin and Child" (Rome). The last Eclectic painter we shall mention is Maratta (mah-rah-tah), who painted "The Reading Lesson" (St. Petersburg); and "Virgin and Infant Jesus" (Rome). The Eclectics caught the lines, lights and colors (as Vandyke says), but they failed in combining the individualities of the great painters they imitated.

Leader of Naturalist School.

The Naturalist School of Painters (says one critic) "tried to bring everything down from an ideal to the common level of every-day life, and to show that the events of sacred history were prosaic." The leader of this school was Caravaggio (kah-rah-vah-jo). Some of his best paintings were: "The Card Players" (Dresden); "The Lute Player" (Vienna); "Portrait of Olof" (Louvre); "The Entombment of Christ" (Rome). Lorenzo Lippi, of that school, painted "St. Catharine" (Florence). Salvator Rosa, another Naturalist, painted "John the Baptist" (Florence); and Ribera, a Spanish Naturalist, painted "The Martyrdom of St. Bartholomew" (Madrid). The constant object the Naturalists had in view was to paint right from a state of nature leaving no room for any play in idealism, allegory, fiction, or story. Some of their representations were coarse. Among painters the Naturalists were called "dark colorists," because of their deep shadow work.

French Painting in Seventeenth Century.

The great French painters of that period belonged to the Eclectic School. They tried to combine the special lines of excellence which had characterized the works of the masters of the Renaissance Period. The French Academy of Painting and Sculpture had been founded, and French artists flocked to Rome, Florence, Siena, Venice and Padua, to study Italian paintings. The result was French art became Italianized. Poussin, who spent many years in Italy, executed his great works—"The Finding of Moses," "The Seasons Dancing before Time," "Et in Arcadia Ego," and "Theseus" (the-suce) — at Trezine (tray-zeen).

Lorraine (lor-rayn), a great landscape painter, produced "Evening" (Acis and Galatea); "A Seaport at Sunrise," "A Seaport at Sunset," "The Ford," "Flight into Egypt," "Embarkation of St. Ursula," and "Ulysses Restoring Chryseis." Other distinguished painters of the time may be mentioned, such as: Callot (cah-lo), Leseur (lee-soo-ur), Dughet (du-gay), Champaign (sham-pane), Le Brun (leh-brun) and Courtois (koor-twah).

British Painting in Seventeenth Century.

A galaxy of eminent portrait painters belonged to the British School of this century. Sir Joshua Reynolds painted his "Samuel at Prayer," "Age of Innocence," "Heads of Angels" (National Gallery, London). Sir Thomas Laurence executed "At the Brook," "Princess

Charlotte of Wales," and his portrait of Sir Walter Scott (same gallery). Thomas Gainsborough produced "The Drinking Pool," his portraits of Mrs. Siddons, Daughters of George III. and Prince George; Sir Peter Lely, his portrait of Oliver Cromwell; and Hogarth, a picture of his home shortly after marriage.

Spanish Painting in Seventeenth Century.

Italian painting during the fifteenth and sixteenth centuries had such a strongly marked influence upon all other schools of painters in Europe, that the subjects used in great works of Italian painting became subjects for scores of the artists outside of Italy. There were some Spanish painters who were not so thoroughly Italianized in their methods as others were, and among this number was Velasquez (vay-lahs-keth), 1599–1660, "the greatest name in the history of Spanish Painting." He made a great many fine canvases. Some of them are: "The Tapestry Weavers," "Surrender at Breda," "A Group of Artists," Portraits of Philip IV. of Spain, Queen Isabella and Prince Charles. Velasquez was a court painter. He passed most of his life in the employ of the royal family. He painted very few religious paintings. Vandyke says of him: "He has never been surpassed in giving the solidity and substance of form and the placing objects in atmosphere." He was a pronounced realist, painting the real and the actual in nature.

Murillo held the second place in Spanish painting. His greatest works were: "The Immaculate Conception," "The Holy Family," "St. Anthony of Padua," "The Infant Jesus," "Children of the Shell," "Flight into Egypt," "The Divine Shepherd," and "The Beggar Boy." These paintings all show a strong Italian influence. Following these two great masters we may name Cano (kah-no), who painted a portrait of the Apostle Paul (Dresden); Ribera (ree-bay-rah), who painted "Diogenes with his Lantern" (Dresden); and Zurbaran, who painted "The Emaciated Monk in Ecstasy." The Royal Gallery at Madrid has the best examples of Spanish painting, though there are some great masterpieces at Seville and Toledo.

Dutch Painting in Seventeenth Century.

The great masters of painting in the Netherlands acquired most of their knowledge of the technique in the art from studying Italian methods and treatment. In the seventeenth century there were two schools, the Dutch school, of which Rembrandt (rem-brand), 1607–1669, was the leading master, and the Flemish School, of which

Rubens (roo-benz) was leader. Rembrandt's most noted paintings are: "The Night Watch," "Syndics of the Drapers" at Amsterdam, "Abraham and the Angels," and portrait of an unknown man at St. Petersburg. Rembrandt painted a great many portraits. If they could be all collected together, they would form a good-sized gallery. It is claimed by Goodyear that Rembrandt, Rubens, Van Dyck (vahn-dik) and Velasquez were the finest portrait painters of the seventeenth century. There were many portrait and figure painters, such as Honthhorst (hon-torst), De Keyser (deh-ki-ser), Van der Helst, Hals (hahls), Ostade (os-tah-deh), Metsu (met-soo), and Steen (stayn). There were great landscape painters, such as Ruysdael (rois-dal), Hobbema (hob-ee-mah); and painters of cattle, such as Cuyp (koip), Wouverman (wow-er-mahn), and marine painters, such as Velde (vel-deh).

SECTION E.

Painting in Eighteenth and Nineteenth Centuries.

The beginning of the eighteenth century marked a period when painting began to reflect the social, dramatic, moral, commercial, and political life of people more than it had ever done before. The religious motive, so long a ruling power in art, began to decline in its influence among painters, and they began to look for other themes and subjects to work upon.

Beginning of Realistic Painting.

The general trend of the new movement was to what was called "Realism." The Realists held that nature and nature alone should be the model for art. French Realists aimed in their paintings then (as they do to-day) "to hold up a mirror to nature." There was a wide scope given to brushes. This was particularly true of court painting. Almost everything gay, sensual, fantastic, frivolous and coquettish found representation in colors. The reign of Louis XIV. (1638–1715) was the beginning of great patronage to painting at court. It increased and had full sway during the reign of Louis XV. and Louis XVI., until the French Revolution changed the current to other themes. Charles Le Brun was the leading painter at the Court of Louis XIV. His best work was the Victories of Alexander (Louvre). Other celebrated court painters were Watteau (vah-to), Desportes (day-port), Lancret (lahn-cray), Fragonard (frag-o-nare), Boucher (boo-shay), Van Loo, Oudry (oo-dree) and La Tour.

Different Lines of Realistic Work.

After court painters had their day, other masters began to distinguish themselves along other lines of realistic work, such as scenes in peasant life, genre painting of all sorts, landscapes and marine painting. Claude Verney (vair-nay) produced his "Return of the Fishers" and "A Seaport by Moonlight" (Louvre). Greuze (gruz) made those fine genre canvases — "The Marriage Contract," "The Father's Curse" and "The Father's Blessing" (Louvre). Robert (ro-bair) executed his "Portico of Octavia," Drolling (dro-ling) "The Dutch Kitchen;" Bouchardon (boo-shar-don), "The Tower," and "Chardin" (shar-dan) those fine productions, "The Blessing," "Preparing Breakfast," and "After School."

French Classicism in Painting.

The Classicists in France were painters whose aims were to restore the beauty of form in art, as seen in Greek and Italian painting. They obtained most of their subjects from classic history. The style was intensely dramatic. It was the painting of classic scenes, full of strong objective treatment and martial spirit. David (dah-veed), (1748–1825), was the acknowledged leader of the French Classicists. His best productions were: "Oath of the Horatii" (Louvre), "Capture of Sabine Women" (Louvre), and "Leonidas at Thermopylæ" (Louvre).

Following David in this school were Baron Guerin (gwee-reen), who painted "The Return of Marcus-Sextus" (Louvre); Lethiere (lay-the-air), who made "The Death of Virginia" and "Brutus Condemning his Sons to Death" (Louvre); Ingres (angr), who painted "Homer Deified" (Louvre).

School of Romanticists.

The School of French Classicists was followed by the School of Romanticists. The Romanticists painted scenes of horror, peril, distress, and suffering, with romantic heroes and heroines as the chief centres of interest. Gericault (zhay-ree-ko) was the acknowledged leader of this school. He painted "The Raft of the Medusa's Crew in Mid-Ocean" (Salon); Delacroix (deh-lah-krawh), produced three fine paintings: "The Massacre of Scio" (Louvre), "Surrender of Constantinople to the Crusaders" (Louvre), and "The Sons of Edward IV., in London Tower" (Louvre).

School of French Orientalists.

French Orientalists were painters who painted scenes in Oriental life. Decamps (deh-kon) was the leader of this school. Many of the French painters had made tours through the Orient, and came back to their homes filled with a desire to make Oriental pictures. Fromentin (fro-mon-tan) painted the "Arabian Encampment" (Louvre). Gerome (zhay-rome) painted "Police Verso" (Thumbs Down), Napoleon III., "The Ambassadors of Siam" (Versailles), "Ave Cæsar Imperator," and "The Last Prayer in the Colosseum."

Romanticist and Orientalist Movements.

The Romanticist and Orientalist movements lasted only a few years in France. The paintings of landscapes began to be the popular line of work. The leading painter of the Landscape School is Corot (ko-ro). He painted "Fording the Stream," "The Ferryman," "Morning on the Lake," "A Hillside Road," "Morning Landscape" (Louvre), "Lake Albans, Italy," "A Morning in Italy," "The Garden Lake," and a number of other grand pictures. Diaz (dee-ahth) painted "Woods in Sunlight;" Rousseau (roo-so), "The Forest of Fontainbleau" (Louvre). Dupre (du-pray) painted "In the Field," "Haying," "Return to the Village," "Before the Storm," "Valley of the Durdent," and "Resting in the Pasture." Daubigny (do-been-ye) painted "Springtime" (Louvre); and Pelouse (peh-loos), that rich scene, "A Morning Near Perrouse."

Animal Painting in France.

The most distinguished painters of this school are Troyon (trawh-yon) and Rosa Bonheur (bon-ur). Some of Troyon's best works are: "Oxen Going to Labor" (Louvre). "Return to the Farm" and "Landscape with Cattle." Rosa Bonheur painted many fine pictures of animals, such as: "Going to the Horse Fair," "Ploughing" (Louvre). "Loading Hay" (Luxembourg)," "Herd on the Mountain," "American Mustangs," "Flock of Sheep," and "Study of a Lioness." Other great names among the animal painters of France are Jacque (zhahk), who painted "The Drinking Pool," Marcke (mark); who painted "The Water Gate"; and Brascassat (brahs-cah-saht), a picture called "The Landscape (Louvre)."

Painters of Peasant Life.

The leader among the School of Painters of Peasant Life was Millet (me-lay), (1814–1875). His finest pictures are: "The

Gleaners" (Louvre), "Church at Greville" (Louvre), "The Shepherdess," "The Sower," "The Fagot Gatherer," and "The Angelus." Two other celebrated painters of peasant life were Breton (brehton), who painted "The Weeders," "Close of the Day," "Return from the Fields," "Day's Labor Done," and "Blessing the Crops." Lerolle (lay-rol), who painted "In the Country" (Louvre), "Along the River," and "Arrival of the Shepherds."

School of French Semi-Classicists.

The leader of the School of French Semi-Classicist Painting was Cabanel (kah-bah-nal). His mural painting, "St. Louis at Jerusalem" (Pantheon in Paris), his canvases, "Thamar" and "Death of Francisca di Rimini" (Luxembourg), are greatly admired. We must not overlook Lenepveu's mural paintings in the Pantheon: "Coronation of Charles VII.," and "Burning of Joan of Arc." Nor must we fail to note the fine decorative work done by Chavannes, the first master of mural painting of the French School. Chavannes made the beautiful wall decorations of the great stairway corridor of the Public Library in Boston.

SECTION F.

War Painting in France.

France has produced many fine battle painters. Horace Vernet (vair-nay) is considered the leader of this school. He painted Battle of Wagram," "Battle of Friedland," "Napoleon at Jena," "Siege of Constantinople," "Battle of Fontenoy," and several others in the Versailles Gallery. Gauhterot (go-tay-ro) painted "Napoleon at Ratisbon" (Versailles), and Gros (grow), "Napoleon at Arcola" (Louvre), and "Napoleon at Austerlitz" (Versailles). Morot (mo-ro) painted "Charge at Rezonville"; De Neuville, "The Charge at Gravelotte," "The Battle of Champigny"; Philippoteaux, (filip-po-to), and "The Battle of Rivoli." Meissonier (may-so-nee-a) painted those two fine Napoleonic canvases "1807" and "1814." Gosse (gos-say) paid a Napoleonic tribute in his work, "Napoleon at Tilsit." Couder (koo-day) painted "The Siege of Yorktown" (Versailles). These are representative pictures, and show the spirit of French Art in Battle Painting.

German Painting in Nineteenth Century.

About the beginning of the nineteenth century some of the German painters began what was called "a revival in art." Many

German artists had traveled for years over Italy, France, and Spain, studying the subjects, treatment, and technique of the paintings in those countries. They had returned to Germany, a national art-spirit had been aroused, and a new era in German painting began. Two schools came into existence, the Munich School and the Dusseldorf School. Peter Cornelius (1783–1867) was the leading painter of the first school. His frescoes in the Glyptothek (glip-to-take) in Munich are very fine. Kaulbach (kowl-bahk), a pupil of Cornelius, painted "Nero," "The Battle of Salamis," and "Era of the Reformation." Feurbach (fure-bawck) painted "The Symposium of Plato," a fine classical production. Piloty (pee-lo-ty), considered one of the best of the Munich School, painted "Death of Alexander the Great," "Columbus on the *Santa Maria*," "The Counsel of Three," "Mary Stuart Receiving Her Death Warrant," and "Thusnelda at the Triumph of Germanicus."

Painters of Dusseldorf School.

Menzel, 1815, was the leader of the Dusseldorf School. He was called the "Founder of Realism in Germany." He painted "The Iron Mill," "Coronation of King Wilhelm," and "Frederick the Great on a Journey." Uhde painted "The Lord's Supper" and "Angel Appearing to Shepherds." Lenbach (len-bahk), a strong portrait painter, made portraits of Bismarck, Von Moltke, and Wagner. Gabriel Max painted "The Orphan Child," "The Anatomist," "The Last Token," "The Lion's Bride," "Faust and Marguerite," "Tannhauser," "Nydia," and "The Spirit Hand." Many others might be mentioned if the space would admit of it. Those named are the typical painters in each school.

British Painting — Eighteenth and Nineteenth Centuries.

It is claimed that Hogarth (1697–1764) was the first great painter in England. After his day, painting began to become more and more popular, and the English people, in place of patronizing foreign artists and buying foreign pictures, began to encourage painting more at home. Sir David Wilkie (1785–1841), after Hogarth, is considered the best early painter of English home life. Turner (1775–1851), is one of the best-known painters in English art. His "Approach to Venice," "The Old Temeraire," "The Fifth Plague of Egypt," "Regulus Leaving Carthage," "Phryne," and "Ancient Italy" are works which show a master's hand.

Sir Edwin Landseer — Sir Frederick Leighton.

Sir Edwin Landseer was the greatest animal painter England has produced. Richard Wilson (1713–1782), was the first distinguished landscape painter. Sir Frederick Leighton was a figure painter of high rank. His "Helen of Troy," "Day Dreams," "Cymon and Iphigenia," and "Captive Andromache" are exquisite works. Alma Tadema (Tä'de-mä) is a great painter of the later day school in England. His fine canvases, "Sappho," "Reading from Homer," "Worship of Venus," "Vintage Festival," "First Whisper of Love," and "The Old Story," will always stand as treasures in English painting. The list is too long for the present space. The names mentioned are a few of the greatest in British Art.

Representative Paintings.

If from the world's galleries of art, we could select reproductions from even a small portion of the paintings representing the different schools, classes, periods, and subjects, we would then have a collection far too large for the purposes of illustration in a school book. The art-world is vast. Its subjects are simply innumerable. We cannot show even a satisfactory number of typical paintings in so limited a space. The panorama of pictures must of necessity be a short one. But few subjects can be selected for a small class-book for schools. We have selected illustrations representing a very small part of the art-work done in the following schools: The Bohemian, American, German, French, Italian, Flemish, Russian, and British. The paintings belong to the following classes: The Historical, Dramatic, Genre, War, Mythological, Fictional and Religious Classes.

We trust that a careful study of the "Outline of Painting" will give the pupil a good view of the great field of achievement in this department of Art.

Twelve Greatest Paintings in the World.

It has been agreed upon by art students and critics that the following are the twelve greatest paintings in the world:

1. The Transfiguration — Raphael.
2. The Aurora — Guido Reni.
3. The Last Supper — Leonardo da Vinci.
4. Beatrice Cenci — Guido Reni.

5. Immaculate Conception — Murillo.
6. Descent from the Cross — Rubens.
7. Last Communion of St. Jerome — Domenichino.
8. The Sistine Madonna — Raphael.
9. The Nativity (or Santa Notte) — Correggio.
10. The Last Judgment — Michael Angelo.
11. Descent from the Cross — Volterra.
12. Assumption of the Virgin — Titian.

SECTION G.

During the time that our forefathers were making homes for themselves in the New World, little or no time was given to the culture and encouragement of art. In fact, the early New Englanders had very little art-sentiment in them. Puritanism was not favorable to it. As a consequence, long years passed by before there were any manifestations of an art-spirit among the settlers along the New England coast.

It is true that a few painters from Europe had cast their lot in with the early colonists in the wilds of America, but they never did much more than paint some rude portraits and a few landscapes of inferior value.

The first English painter of any note that settled in New England was John Symbert. His copy of a Van Dyck portrait was displayed in the library of Harvard College at Cambridge. It was the first masterpiece of painting ever copied in this country. Allston, Trumbull, Copley, Peale and Wilson made copies from it. The old painting may be said to have been the nucleus of American art, since it gave inspiration to the effort of all the artists of the period.

The "Era of Painting" began in America, with the work of two men: John Singleton Copley (1737–1815), and Benjamin West (1738–1820). Art critics have claimed that these men were not masters in the art of painting, although both of them painted some good pictures.

Copley began by painting scenes in domestic life and portraits, but after he went to England, in 1775, and settled down in London, he spent most of his time in representing dramatic scenes and tragical events in English life and politics.

Some of Copley's best canvases are: "Death of the Earl of Chatham," "Charles I. Ordering the Arrest of Five Members of

Parliament," "Repulse of the Spanish at Gibraltar," "Offer of the Crown to Lady Jane Grey," "Death of Major Pierson," and the "Assassination of Buckingham." Copley exhibited forty-two portrait paintings at the Royal Academy in London. He had acquired considerable fame as a painter in America before he went to England.

West left America for England in 1763. He spent most of his life there. He became a favorite of the king, and was called upon to make all of the historical paintings at Court from 1767 to 1802. In 1792, West was elected President of the Royal Academy. Some of West's finest paintings are: "Death of General Wolfe," "Battle of The Hague," "Christ Rejected" and "Death on a Pale Horse."

The first Art Gallery and Art Museum in the colonies was established in Philadelphia, by Charles Peale. Peale was a portrait painter of considerable talent.

Gilbert Stuart (1755–1828), and John Trumbull (1756–1843), were two American painters of the early period that did a great deal to develop the art-spirit of their time. Stuart was the first master of portrait-painting on this side of the Atlantic. He made a great many fine portraits of distinguished people in this country. His portraits of George Washington, Martha Washington, and General Knox are his best American pictures.

In 1775, Stuart began work in London. Many persons of high rank and official position sat before Stuart's easel for portraits, among whom were: Louis XVI., George III., Prince of Wales, George IV., Sir Joshua Reynolds, John Kemble, and Benjamin West.

Trumbull's work was along the line of historical painting and still life scenes (genre painting). "Surrender of Burgoyne," "Surrender of Cornwallis," "Battle of Bunker Hill," "Death of General Montgomery," "The Declaration of Independence," and "Washington Resigning His Commission" are paintings that have a priceless value as historical relics.

A trio of fine American painters of the early period consists of John Vanderlyn (1776–1852), Thomas Sully (1783–1882), and Washington Allston (1779–1843). Vanderlyn's "Landing of Columbus," as well as Pyle's "Washington at Valley Forge," Chapman's "Baptism of Pocahontas," Powell's "Discovery of the Mississippi River," Willard's "Spirit of 1776," Healey's "Webster's Reply to Hayne," and Sandham's "Battle of Lexington," are works of art that are appreciated because of the great events which they represent. Vanderlyn's most famous pictures are: "Ariadne on the

Island of Naxos" (a mythological painting), and "Marius Sitting Beside the Ruins of Carthage" — an historical work for which Vanderlyn in person received a medal from the hand of Napoleon, in 1808.

Sully was a portrait painter of great reputation in his day. There were one hundred and six canvases made or designed by him at the Historical Portrait Exhibition in Philadelphia, in 1887.

Allston's brush swept a wide range of subjects, embracing scripture, history, portraiture, ideal heads, genre (or still life scenes), landscapes and marine life. His best oils are: "Belshazzar's Feast," "Jeremiah," "St. Peter Delivered from Prison," "Vision of the Bloody Hand," "Uriel in the Sun," "Beatrice," "Rosalie," "Jacob's Dream," "Saul and the Witch of Endor," and "The Spanish Girl."

The first painter that made a specialty of painting landscapes in this country was Thomas Cole (1801–1848). He founded the "Hudson River School of Painters." Cole's "Voyage of Life," "Cross of this World," "Prometheus," "The Architect's Dream," and his great serial canvas, "The Course of Empire," are pictures which show a lofty ideal and masterful workmanship. Cole's landscapes are fine. He did not paint a great many of them, but those which he did execute are regarded as among the very best of the early models.

SECTION H.

Asher Durand (1796–1886), was a landscape painter, whose work shows exquisite finish, fine command of color and tone and splendid expression. "Edge of the Forest" (Corcoran Gallery, Washington, D. C.) is his best picture.

J. F. Kensett (1816–1872), was the greatest master of technique of the Hudson River School. Kensett visited Italy and studied under great masters there. Two of his finest paintings are: "Noon by the Seashore" and the "Ruins of the Parthenon."

Sanford Gifford, another painter of the foregoing school, executed some wild western scenes, Hudson River views, landscapes, war-pictures and foreign scenes. His "Bay of Venice," "Camp of the Seventh Regiment," "High Tarn at Lackland," and "Sunset in the Adirondacks" have secured for him a lasting fame as an American artist.

Louis Mignot, of South Carolina, selected many and diversified scenes for illustration by his brush. He painted tropical life in

glowing colors, fine water-fall pictures, and splendid snow scenes. "Snow in Hyde Park" is his best production.

J. R. Meeker painted southern lagoons filled with semi-tropical birds, pelicans and cranes. "Indian Chief by the Swamp" and "Scene near the Atchafalaya" are his best pictures.

T. L. Gerry is best known for his fine landscape, "The Valley of Pemigewassett." J. F. Cropsy painted some good out-of-door scenes: "High Tarn at Rockland," "The Old Mill," and "Autumn on the Hudson River" are among his best compositions.

In 1840, Duesseldorf, Germany, became a favorite place for ambitious American painters to study their art. Lessing was master of the Duesseldorf School. Among the most distinguished American artists who became followers of the Duesseldorf School, were: Paul Weber, W. T. Richards, William and James Hart, Shearer and Schussel.

Horatio Walker is distinguished for having painted some fine landscapes, animal pictures and genre scenes. His most noted achievements in oil are: "The Tree Fellers," "Hauling the Log," "A Spring Morning," "The Harrower," "Oxen Drinking," "Milking" (a gold medal picture), "Plowing in Arcadia."

Alfred Kappes and Edwin White are prominent in the specialty of painting genre scenes in negro life. W. Cary, H. F. Farney, E. W. Denning, Rudolf Cronan, Gaspard La Toix, De Cost Smith and George Brush of Tennessee are painters that made fine oils showing genre scenes in Indian life.

Brush painted "The Indian and the Lily," "The Indian Hunter in a Swamp," and "Mourning Her Brave." The names of Thomas Hill and Thomas Moran suggest masterful productions representing mountain and canyon scenery. Hill's "Valley of the Yosemite" is a grand work.

Moran painted "The Grand Canyon of the Yellowstone," "The Grand Canyon of Colorado," "Mount of the Holy Cross," "The Children of the Mountain," and "Solitude" — pictures that have in them a peculiar charm and beauty. Another splendid painter of mountain scenes is Albert Bierstadt." His rich canvases, "The Rocky Mountains" and "A View on the Kern River," are gems of art.

Edward Moran was a noted marine and figure painter. His most important works are: "Launching the Life Boat," "The Coming Storm in New York Bay," "Fishing Boats off Calais," "The Winning Yacht," and "Minot's Ledge Lighthouse."

John Peters, of Boston, deserves to be mentioned as a fine painter of scenes in marine life. His best representations are: "Ship Running before a Squall," "Making Sail after a Storm," and "After the Collision."

Henry Snell painted some fine scenes in ocean life. Two of his best marines are: "The Wreck of the Jason" and "The Haunt of the Sea-Gull."

W. E. Norton, another sea painter of distinction, painted "The Fog Horn." W. T. Richards of Pennsylvania painted some fine ocean wave and coast scenes. His "Scene Mid-Ocean," "The Bell Buoy," "The Ocean Beach," and "At Atlantic City" are splendid productions.

Walter Dean is a fine painter of ocean scenes. His pictures, "The Seiner's Return," "Peace," and "The Open Sea," are works of a high class. Childe Hassam of Massachusetts is a splendid painter of holiday scenes. His picture, "The Day of the Grand Races," is one of the most natural and perfect representations of a jolly crowd of people.

John Douglas Patrick, of Kansas City, painted a great oil in Paris, entitled "Brutality." It is a masterpiece showing cruelty to animals.

Worthington Whittredge, of Ohio, was prominent among the painters of the early period. He was a fine landscapist. Three famous oils by Whittredge are: "Home by the Seaside," "Rocky Mountain Aspens," and "Brook in the Woods."

R. M. Shurtleff, of New Hampshire, should be marked among the list of distinguished painters of landscapes and of animals. Some of the rich compositions from his brush are "Autumn Gold," Afternoon in the Wood," "View in the Berkshire Hills," "The Wolf at the Door," "The Race for Life" (wolves following a sleighing party), "The Still Hunter," and "The American Panther."

Edward Gray, a master in landscaping, painted "Broad Acres," receiving two thousand dollars as a prize for it from the American Art Association, in 1887.

The greatest trio of American landscape-painters is that of George Inness, Homer Martin, and D. W. Tryon. Inness began the naturalist movement in American landscape painting. He has the power of expressing deep emotions through the medium of colors in landscapes. Some of his canvases have a strong dramatic effect. He painted "The Georgia Pines," "Sunset on the Passaic," "The Wood Gatherers," "After a Summer Shower," "Winter Morning

at Montclair," "Light Triumphant," "Autumn," "The Homestead," "The Delaware Valley," "The Coming Storm," "Last of the Harvest," "The Blonded Sun," and "Summer Silence."

Homer Martin had a mastery of atmosphere, a magic touch, technical knowledge of color effects, and perfect control of perspective. His richest compositions are: "Autumn Woods," "White Mountains from Randolph Hill," "Harp of the Winds," "Sand Dunes of Lake Ontario," "Newport Neck" and "Scenes on the Thames."

D. W. Tryon, of Connecticut, was a pupil of the great French landscapist, Daubigne. Tryon's paintings show the poetry, sentiment and musical charm that lie in the possibilities of color. He has wonderful mastery of the fine tones of color in twilight and in dawn, and a comprehensive knowledge of the mysterious compositions of atmosphere. Hartman says: "Before a Tryon, one simply feels as if looking at Nature herself." Tryon received the Webb prize for his landscapes — "First Leaves," at the Society of American Artists in 1889, and "first class medal" for his "Rising Moon" at the International Art Exhibition at Munich, in 1892.

Eastman Johnson, of Maine, painted some magnificent genre scenes in American life. Some of his best oils, are: "Old Kentucky Home," "The Old Stage Coach," "Husking Corn," "The Organ Grinders," "The Pension-Claim Agent," "The Chimney Sweep," "The Convalescent Soldier," and "Washington's Kitchen at Mount Vernon."

Among the famous painters of Johnson's time, may be mentioned William Magrath, E. M. Ward and Wordsworth Thompson. Magrath was a fine figure painter. He had great skill in scenes of rural life, showing a single figure in a landscape, such, for example, as, "On the Old Sod."

Wordsworth Thompson delighted in making canvas scenes of gay cavalcades, scouting parties and travellers on horseback. Two of his best pictures are: "Washington Reviewing the Continental Army" and "The Scout." Adjutant-General George P. Bingham of Missouri painted three magnificent oils: "Election Day," "The Canal Boat Party," and a war picture, "Order No. 11," showing war times on the western border of Missouri, 1861–65.

SECTION I.

Another trio of gifted American painters is that of Henry Inman, Chester Harding, and Robert Weir. Inman was distinguished along the lines of portraiture, landscaping and still life scenes. Some

of his pictures are: "Mumbling the Peg," "An October Afternoon," and "Thomas McCready as William Tell."

Weir painted some fine canvases, such as, "Landing of the Pilgrims," "Taking the Veil," and "The Angel Delivering St. Peter from Prison."

Emanuel Leutze (Loit-see) made some splendid paintings from historical subjects, such as, "Washington at Princeton," "Landing of the Norsemen," "Columbus in Chains," and "Washington Crossing the Delaware."

Sidney Mount, of New York (1807–1868), was among our first noted painters of genre or still life painting in this country. His best compositions are: Bargaining for a Horse," "The Long Story," and "A Surprise for the Boys." Five American genre paintings which are quite noted are: "Yankee Doodle," and "Jim Bledsoe," by A. W. Willard; "Arguing the Question," by T. W. Wood; "Forging the Shaft," by J. T. Weir; and "The End of the Game," by F. P. Meyer.

Seymour Guy was a noted painter of genre scenes in child life. His pictures, "The Orange Girl," "Going to the Opera," "The Father's Return," "Children Catching a Bird," "The Gamut," "The Broken String," and "The Knot in the Skein," are fine works of art.

Thomas Hovendon (1840–1895) was a genre painter of great power. "Breaking Home Ties," "Bringing Home the Bride," "Chloe and Sam," "Jerusalem the Golden," "The Brittany Image Seller," "The Vendean Volunteer," "John Brown being Led to Execution," "In the Hand of the Enemy," and "Pride of the Old Folks" are pictures that have won a lasting fame for Hovendon. John G. Brown, of New York, distinguished himself as a painter of children at their work and play. "The Stump Speech" and "The Passing Show" are remarkably fine pictures of child life. "Four Old Stagers," "Cornered," "What Say?" and "A Social Pipe" are splendid pictures of old people.

E. A. Huppert, Supervisor of Drawing, Kansas City Public Schools, has made a speciality of painting fine landscapes of the Missouri River. The pictures are classified under the general head: "The Moods of the Missouri." Professor Huppert studied in the Royal Academy, Munich; the Julian Academie; the Ecole Beaux Arts, Paris. Some of his best works are: "Moonlight on the Missouri," "Coming Storm on the Missouri," "Sunset at Hermann," "Rocheport, the Picturesque," "The Missouri in Flood Time,"

"House-boat Life on the Missouri," "The Missouri from Nowlin's Bluff," "At the Mouth of the Gasconade," "Twilight at Miami," "The Missouri at Arrow Rock," "Fishing Scene on the Missouri," "Goose Island in the Missouri," "The River Primeval," and "Missouri Snags, Sand Bars and Drift-wood."

Astley D. M. Cooper, of California, has painted some splendid oils, showing western scenes and Indian life. His "Vision of the Happy Hunting Grounds," "The Buffalo Inquest," "The Gold Hunter's Fate," "The Story of the Evil Spirit," and "The Burning Arrow" are grand productions. His "Sea Goddess" is a magnificent work. Peter Moran was a gifted animal and figure painter. His best works are: "The Return of the Herd," "The Stable Door," "The Return from the Market," "The Noonday Rest," "Twilight," "Spring" and "A Mist on the Seashore."

Along the line of character sketching, genre scenes and marine views, none of our artists of any period have excelled Winslow Homer for charm, strength and originality. He has a wide range of subjects, but in all of them he shows a master's hand. All lovers of art enjoy the study of Homer's "Snap of the Whip," "Sunday Morning in Virginia," "Visit from the Old Missus," "Boys Eating Watermelons," "The Cotton Pickers," "Over the Hills," "Football at Harvard," "In the Fields," "Inside the Bar," "Song of the Lark," "The Look Out," "All's Well," "The Life Line," "In the Gulf Stream," "Eight Bells," "Danger," "The Undertow," "Perils of the Sea," "Echoes from the Cliff," "Watching the Tempest, "The Fog Warning," and "The Maine Coast."

W. M. Chase, of Indiana, deserves mention as one of our noted figure painters and painters of still life, birds, etc. His best oils are: "Feeding the Pigeons," "The Poacher," "Ready for the Ride," "The Court Jester," and "The Dowager."

George Fuller, of Massachusetts (1822–1884), was a fine genre scene and single and group figure painter. Some of his masterful representations in oil are: "The Romany Girl," "The Quadroon," "The Berry Pickers," "The Bird Catcher," "The Turkey Pasture in Kentucky," "Girl and Calf," "Winifred Dysart," "Fedelma," "Priscilla Fauntleroy," "She was a Witch," and "Nydia."

William Hays is distinguished for painting dogs, buffaloes, prairie dogs, Jack rabbits and prairie wolves.

T. B. Thorpe painted the humorous picture, "A Border Inquest" (coyotes sitting on the carcass of a buffalo).

W. H. Beard ranks very high as a humorous painter of monkeys,

bears, and goats. "The Runaway Match" (a couple of gayly dressed monkeys standing before a monkey acting as parson), "The March of Silenus," "The Dancing Bears," "The Consultation of the Bears," are characteristic paintings from the brush of Beard.

J. S. Monks, of Massachusetts, is distinguished for painting pictures of sheep.

One of the best lakeside and mountain landscape painters in our country is John Bristol, of New York. He makes his canvas express the sentiment of Nature that he feels. Everything is filled with feeling and emotion. Some of his rich paintings are: "The Adirondacks from Lake Paradox," "Lake George from Sabbath Point," "Mount Equinox," Vermont, "Monument Mountain," "Franconia Notch," "Evening," "Tongue Mountain," "Lake George," "View of Mount Oxford" (medal picture at Philadelphia Centennial), "The Asenteney Mountains," and "The Valley of the Housatonic."

SECTION J.

Twenty-Five Noted American Paintings.

Twenty-five noted American paintings by American artists are: 1. "Music of Olden Times" — Bridgman. 2. "The Lawn Tennis Party" — Parsons. 3. "Taming the Flamingo" — Tiffany. 4. "The Shepherd at Lunch" — Truesdall. 5. "The Hunt Ball" — Stewart. 6. "The Wedding Day" — Henry. 7. "Salting the Sheep" — Enneking. 8. "Mass in Brittany" — Walter Guy. 9. "The Soul between Faith and Death" — Vedder. 10. "The Scarlet Letter" — Nichols. 11. "The Early Snow" — Palmer. 12. "The Sylvan Festival" — Sewell. 13. "The Flagellants" — Carl Marr. 14. "The Sirens" — Maynard. 15. "The Family Meal" — Elizabeth Nourse. 16. "Frieze of the Prophets" — Sargent. 17. "Niagara Falls" — Church. 18. "Sunset in the Woods" — Inness. 19. "The Flute Player" — Siebert. 20. "Mid-Day Dreams" — Grayson. 21. "Afternoon in the Meadows" — Bisbings. 22. "The Three Beggars of Cordova" — Weeks. 23. "Return of the Herring Fleet" — Norton. 24. "In the Orchard" — Tarbell. 25. "The Absent One — All Soul's Day" — Walter MacEwen.

Along the line of mural paintings and interior wall decorations, our country can show examples of some of the finest works ever executed. It may be said that mural (or wall painting) is occupying

more attention of American artists than any other department of the art of painting.

John LaFarge was the early leading master of mural paintings on this side of the ocean. LaFarge did for American art what Chavannes did for France. He showed the power, beauty and splendor of wall painting and wall decorations and the wonderful possibilities in that department of art. LaFarge made a great many interior decorations in public buildings and private homes in this country. Some of his finest decorations and paintings are: "The Ascension" (Church of the Ascension, New York), Religious scene and portraits in Trinity Church, Boston, the interior decorations of King's Memorial, Newport, R. I., "Halt of the Wise Men," and "The Goddess of Meditations."

Edwin Abbey was a mural painter of great ability. Some of his serial pictures are finely illustrated stories. Caffin says of him: "Abbey's skill is shown in the vivid recreation of the borrowed theme, the delicate tact of choice, the way of representing it, of illuminating it with nice details, and the manner of setting his figures and objects in an atmosphere of their own." Abbey secured a lasting fame by his pictorial illustrations of Shakespeare and the magnificent wall paintings upon the subject, "The Holy Grail," in Boston Public Library. His mural decorations of the Capitol at Harrisburg, Pa., are grand.

Among the best war paintings in our country are: "The Bugle Call," by Hunt; "Battle of Gettysburg," by Rothermel; "Charging the Battery," and "Wounded to the Rear," by Gilbert Gaul; "The Battery en Route," "The Color Guard," and "The March to Valley Forge," by Trego; "Charge at Balaklava," by Caton Woodville; Order No. 11," by General George C. Bingham.

Emil Carlson is the first master of bird painting in the United States. His birds look almost real enough to sing.

Julia Dillon stands in the front rank of American flower painters. Her peonies and roses almost seem to have an odor in them.

Mural Decorations of the Library of Congress, Washington, D. C.

The interior decorations of the Library of Congress were made wholly by American architects, painters and sculptors, over fifty of whom took part in the work.

The mural, or wall paintings, cover a very wide range of subjects. In the points of comprehension of thought, scope of themes,

wealth of treatment, originality of conception, bold outlines of illustration, technical details of execution, harmonious blendings of tones and colors, power of expression, artistic beauty of finish and magnificence of scenic effect, the mural decorations of the Library of Congress far surpass those of any other library building in the world.

It is a grand monument to the genius and achievement of American artists. The whole interior is aglow with the beauty, richness and power of art. At every turn, the eye sees a marvelous play of color, exquisite harmony of tints and hues, beautiful figures in marble and in oil, classic stories in pictures, fine compositions in allegory, historical illustrations and matchless idealization. The entire scene is deeply impressive. It is a glorious panorama of art.

The following list of subjects are beautifully illustrated in color upon the walls and ceilings of the library building:

"The Four Elements" — R. L. Dodge. "The Four Seasons" — Bela Pratt. "The Five Senses" — Robert Reid. "Evolution of the Book" — J. W. Alexander. "The Natural Sciences" — Walter Shirlaw. "The Fine Arts" — W. B. Van Ingen. "The Crafts," "Ancient Games," "Modern Games," "Trophies in Science and Industry," "The Family"—Charles Pierce. "National Virtues" — George W. Maynard. "The Sybils" — R. H. Perry. "The Graces" — F. W. Benson. "The Spectrum of Sunlight" — Carl Gutherz. "The Seasons" — F. W. Benson. "Discovery and Settlement of America" — George W. Maynard. "The Fates" — W. A. Mackay. "Æsthetics" — W. L. Dodge. "The Nine Muses" — Edward Simmons. "The Department of Literature" — George R. Barse, Jr. "Revelry and Immortal Youth" — H. O. Walker. "Government of the Republic" — Elihu Vedder. "The Greek Heroes" — Walter MacEwen. "War and Peace" — Gari Melchers.

"The Progress of Civilization" (Decorations of the Dome), by E. H. Blashfield.

Egypt — (Written Records) An Egyptian holding a tablet of hieroglyphics and the Egyptian tau-cross, (emblem of immortality), figure of Mena, first king of Egypt, case of papyrus scrolls at his feet.

Judea — (Religion) Figure wearing vestments of a Jewish High Priest at prayer.

Greece — (Philosophy) A classic figure wearing a diadem, symbols of a bronze lamp and scroll.

Rome — (Administration) Figure of a Roman Centurion in full armor. Emblems of sword, the fasces, and the baton of authority and the marble column.

Islam — (Physics) Figure in Arabian costume. Emblems, the glass retort and a mathematical book.

Middle Ages — (Modern Language) Female figure with emblem of a sword, casque and cuirass, denoting chivalry, the papal tiara and keys suggest the power of the Catholic Church.

Italy — (Fine Arts) Figure with palette, easel and brush symbolical of painting; statuette of Michael Angelo for sculpture; a violin for music, and a capital for architecture.

Germany — (Art of Printing) Scene in an early printing shop (fifteenth century), reading proof sheets from old-fashioned press.

Spain — (Discovery) A navigator in sailor's jerkin has sword in his lap. By his side is a globe; at his feet the model of a ship.

England — (Literature) Laurel crowned figure, dressed in the time of Elizabeth. She holds a volume of Shakespeare.

France — (Emancipation) Figure wearing liberty cap. She has on a tri-color jacket, holds a sword. Beside her, a trumpet and drum. She sits on a cannon, and holds a paper "The Declaration of the Rights of Men."

America — (Science) An electrical engineer with a book and a dynamo.

"Ambition" (Dome Painting) represented by a mountain, the summit of which is called "Success"; figures of persons climbing up on all sides.

"Human Understanding" (painting in the collar of the lantern). Allegorical figure, a graceful female floating in the sky, followed by two cherubs, carrying "The Book of Knowledge." She is gazing at all the grand works of art below, and pointing upward, into infinity, as if seeking more guidance from the higher power above.

Space will not permit the mention in detail of any more mural decorations in the United States. There are a number of other public buildings (State Capitols) that have most elaborate and beautiful wall paintings, such as the capitols at St. Paul, Minn., and Harrisburg, Pa. No one can foretell the vast possibilities of American sculpture and painting in this century. The full blaze period of American triumph in art is ahead. We are a great, progressive nation — one of the world powers — we are lifting the standard of art higher and higher every year.

We shall give now some illustrations of paintings selected from

different schools. Of course the list must be short. A great many large volumes could be filled with illustrations and sketches of paintings found in the different art galleries of the world.

Questions to be Considered in Studying a Painting.

To what class does the painting belong?

Paintings are divided by art writers into the following classes: Epic, Historic, Dramatic, Allegoric, Symbolic, Mythological, Fictional, Architectural, Portrait, Decorative, Landscape, War Painting, Marine Views, Landscape, Grotesque, Animal Life, Still Life, Fruits, and Flowers.

To what school of art does the picture belong?

What is the name of the artist?

What are the characteristics of the school?

Is this a masterpiece?

To what period of art does it belong?

In treatment, is it Ideal, Realistic, or Eclectic?

Is the treatment exactly befitting the subject represented?

Are all the parts of this picture in Harmony?

Is there Unity in the Work?

Is there a general pointing to any one dominant thought?

Is the conception bold, happy, or undeveloped?

Is the conception clear, full, and embracing the whole scope to be represented?

What natural objects are faithfully represented in this painting?

What criticisms can you make on the natural objects shown in the picture?

Is action well expressed in the work?

Is life naturally shown?

What is the ruling thought in this picture?

Where is the centre of interest in it?

What special things in the perspective?

To the eye, is it true or false?

What particular things in the background?

What particular things in the front?

Is composition good or bad in arrangement?

Was the artist's ideal true or false?

Is there originality in the treatment of the subject represented?

Is gradation of light and shade good or bad?

What particular things are most valuable helps in telling the story in the picture?

Are the helps well introduced in the picture?

What things do you notice with regard to the combination of color in this picture?

Are the colors in harmony?

What emotion does the pictures arouse in you?

Is there concentration of effect in it?

Is attention drawn to the point of the story?

General lines showing fine execution?

Where is the picture strong?

Where is it weak?

What special lines show excellent work?

What lines show indifferent work?

Is there completeness of ideas in the work?

Is it finished?

Is the whole story well told?

PARTING OF HECTOR AND ANDROMACHE. *A. Mignan.*
(Photo by Soule Art Co., Boston.)

XXVIII.

PAINTINGS OF THE AMERICAN SCHOOL.

BREAKING HOME TIES.

In "Breaking Home Ties" we have a view of a son who is on the point of bidding good-by to his mother, and all of the tender associations of childhood, to start out into the world. It is one of life's most trying and critical moments. The scene is intensely real. It is dramatic in the deep feeling shown in the faces of the group. The centre of interest is in the mother's face, who is bidding her darling son farewell. There is that look — a mother's only — in her eye, which is almost beyond the painter's art. It is a doting mother's silent prayer rising from her heart to her eyes. Her hand is on the youth's shoulder. She is saying some sweet parting words to him. No other words of all this life are like a mother's parting words. They sink down into the heart and become the guiding power of our lives.

The son is deeply affected, and stands drinking into his soul those tones so dear to him. They will ring with sweet echo in his ears many a time in the future. It is a moment made sacred by the power of a mother's love. The father, who waits to bid his boy farewell outside, is passing from the room carrying the valise. The older sister sits near by, holding in her hand the lunch and umbrella. The old grandmother, who has passed through many such trying scenes, is sitting near the door looking with those dear eyes upon the boy, and in her heart pray-

ing that God will guard his steps aright. The younger sister stands by the side of the grandmother. She is too young to realize the full import of it all, but with childish

BREAKING HOME TIES. *Hovenden.*
(Photo copyright by C. Klackner, New York. Permission.)

curiosity is watching her mother and the departing brother. The older brother is waiting just outside the doorway, ready to go to the depot.

PROCESSION OF APIS-OSIRIS OF EGYPT.

According to Egyptian mythology Osiris, the "many-eyed," was the son of Jupiter. He was the supreme object of worship in Egypt. The Egyptians believed that when Osiris died his soul was transmigrated into a bull near Memphis. They worshipped the bull under the name of Apis-Osiris. When Apis died another was found and dedicated to worship. In the picture we see Apis-Osiris represented as the chief object of interest in a pro-

cession. Priests are swinging incense, musicians are playing, and people are worshipping the animal-god. It is a

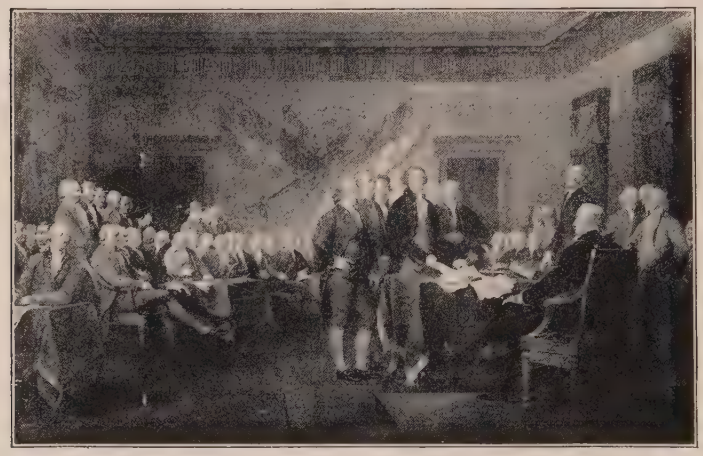
PROCESSION OF APIS-OSIRIS OF EGYPT. *Bridgman.*
(Corcoran Art Gallery, Washington D. C. Permission).

strange picture, the scene of which is set in old, old Egypt, centuries ago.

SIGNING THE DECLARATION OF INDEPENDENCE.

The greatest event in the history of the old State House at Philadelphia, and the one that sanctifies the building, was the immortal declaration, signed there, by the members of the Colonial Congress, August 2, 1776. There were fifty-six signers. John Hancock was President of the Congress. June 7, 1776, Richard Henry Lee, of Virginia, introduced this resolution: "*Resolved* — That these United Colonies are, and of right ought to be, free and independent states; that they are absolved from all allegiance to the British crown; and that all political connection between them and the State of Great Britain, is, and ought to be, totally dissolved." This resolution laid the foundation for the declaration

which was written by Thomas Jefferson and voted upon July 4, 1776. The scene in the painting is deeply impressive. The faces of all the delegates show an expression of seriousness. They are conscious of what the declaration means. They know it is in reality a declaration of war, yet, these noble men are determined that the colonies shall be free from Great Britain. The mem-



SIGNING OF THE DECLARATION OF INDEPENDENCE. *Trumbull.*
(Painting in Capitol, Washington, D. C. Photo by Soule Art Co., Boston.)

bers of the drafting committee, John Adams, Roger Sherman, Robert R. Livingston, Thomas Jefferson, and Benjamin Franklin, stand before the Chairman, John Hancock. Jefferson holds the document in his hands as if he had just finished reading it to the delegates, and is now presenting it to the Chairman and the rest for their signatures. The picture shows fine arrangement — all of the details in the scene blend in harmony. There is no question of the fact that a matter of deep importance fills the minds of the Congress.

XXIX.

PAINTINGS OF THE BRITISH SCHOOL.

A READING FROM HOMER.

The scene represented in the picture is laid in one of the harbors of Greece. A small party of Grecians have stopped in the marble exedra, or curved seat, outside of a fine temple by the seashore and are enjoying a rare intellectual treat, given them by a Grecian elocutionist.

A READING FROM HOMER. *Alma Tadema.*
(Photo by Soule Art Co., Boston.)

The subject of the recitation is one of Homer's poems. The reader wears a crown of laurel, showing the high character of his attainments in his art.

From the earnest expression in each one of their faces there is seen a strong sympathy and deep appreciation on the part of the listeners. What they are hearing seems to be filling their very souls with delight. They

are spellbound as it were by the beauty, grandeur, and vivid word-pictures of the great master, so skillfully portrayed by the one who is reciting the poetry.

The two lovers, who are musicians, have put their musical instruments aside, and holding each other's hands, are intent to catch every word which falls from the lips of the elocutionist. The maiden, who is standing, seems to be transfixed in thought, so filled is she with love of the poetical beauties brought forth by the reader. The slave, clad in skins, lies stretched out upon the marble floor, totally unconscious of everything. He, too, is charmed by the rich imagery in the poem, made so plain and clear in the rendition.

SAPPHO.

Sappho, called by Wharton "The one great woman-poet of the world," lived on the island of Lesbos in the

SAPPHO. *Alma Tadema*
(Photo by Berlin Photo Co., New York. Permission.)

Ægean Sea, about 600 B. C. She wrote nine books (or parchments).

STATUE OF SAPPHO, ROME.

The painting shows Sappho in the midst of a group of Grecian girls. She is leaning forward listening to a song which is being sung in her honor.

RETURN OF THE TEUTONS.

The picture shows a band of victorious Teutons returning from the six days' pillage and destruction of Rome, 476 A. D. They are carrying back great collections of art — souvenirs of costly value — rare gems of beauty, to their skin-clad comrades and countrymen in their wild forest home, north of the Danube and along the Rhine. Some of the Teutonic warriors carry the steel clad armor of Roman knights, others the eagle and standards of legions, little knowing what they are, more than that they are trophies of war. They are receiving a triumph from their tribal friends who were not in the expedition. Great is the joy over the booty the Teutons are bringing back to their dens. The Goth men, with their great horns and

savage weapons, know nothing of the rich classic prizes they are holding.

Some Roman captives are in the scene. The proud soldiers of the Cæsars look with disgust upon their half naked conquerors, who carry knives of bone and shields of thick bark. Alaric, with his winged helmet, looks every inch a hero. The white-haired old father, with out-stretched hands, is welcoming the home-returning

RETURN OF THE TEUTONS. *Thumann.*
(Photo by Soule Art Co., Boston.)

Goths, while the matrons, maidens, and children are gazing with wonder at the strange spoils and the captives who are passing by.

NAPOLEON ON BOARD THE BELLEROPHON.

The picture represents Napoleon on board the English ship, Bellerophon, and on his way to life exile at St. Helena. All of the interest in the painting points to the great conqueror as he stands absorbed in thought, gazing at the receding outline before him. It is Napoleon's

farewell to France. This farewell was full of despair to the illustrious captive. He is starting on a life-sentence to imprisonment in mid-ocean. The painter has put deep feeling into the scene. Every position, attitude and current of thought shows fine execution. Napoleon stands with hands clasped behind him. There is a heartbroken expression in his countenance. Every line in his face shows that strong emotions are struggling for mastery in his bosom. His transcendent intellect is battling with

NAPOLEON ON BOARD THE BELLEROPHON. *Orchardson.*
(Photo by Soule Art Co., Boston.)

his doom. He is reading the decree of Fate — a living death in exile. The fire of his nature burns with horror at such treatment. An impending doom over-shadows him. His destiny is fixed. Eye-witnesses to the memorable parting scene stated that, at last, overcome by the anguish which wrung his heart, the great commander uncovered his head, and, with streaming eyes, again and again exclaimed:

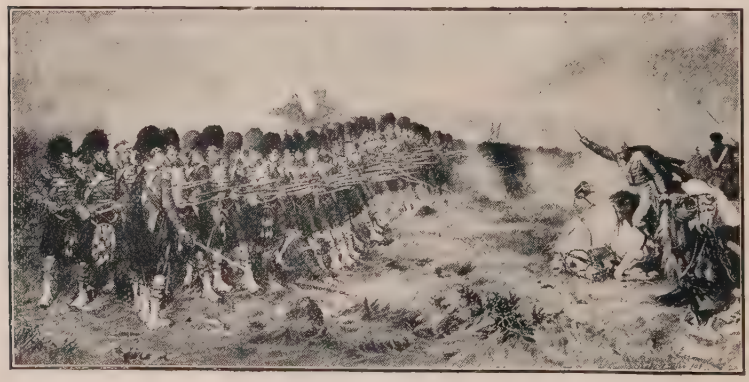
"Farewell! Land of the Brave, I salute thee!
Farewell, La Belle France, farewell!"

The English officers out of respect to the grief and tender farewell of Napoleon, also uncovered their heads, and the strong passions that swept his soul touched their hearts with sympathy.

THE THIN RED LINE

Location of Balaklava.

Balaklava is a small sea-port town near Sebastopol, in the Southwest of Crimea, a peninsula in the South of Russia, between the Azof Sea and Black Sea. The place has been made memorable in connection with the stirring



THE THIN RED LINE. *Gibb.*
(Photo by Soule Art Co., Boston.)

events of the Crimean War, 1854; a war of brief duration in which the allied powers, England, France, Sardinia, and Turkey, struggled with Russia for supremacy in the peninsula.

Magazines at Balaklava.

The allied forces drew their supplies through the port of Balaklava. They had large quantities of ammunition stored there in magazines. It was absolutely necessary to hold Balaklava against the encroachments of the enemy. The Russians were strongly fortified in the immediate vicinity and within the walls of Sebastopol. The siege had been going on for some months. The Russian Commander, Prince Menchikoff, determined to make an attack on the allied forces confronting him and raise the siege.

The Line of Battle.

On the morning of October 25, 1854, the Russians appeared in strong force in the mountain passes fronting the allied army. It consisted of six great masses of infantry, a long line of artillery in front, and, on each flank, a powerful force, and a large body of cavalry, stretching all along between the lines of artillery and of infantry. It was a formidable battle-front. Facing the host of Russians, so well drawn up, were the forces of the allies.

Immediately in front were a few hundred Turkish Zouaves behind low breast works; on the right of them the 93rd Highlanders, in front of them Scarlett's Heavy Brigade of Cavalry, and a little in advance of them "The Light Brigade," commanded by Lord Cardigan. The pride of the whole British army was Cardigan's Light Brigade. There was a valley one and one-half miles long in front of the allied forces. The Russian forces (over 40,000 in number), drawn up in strong battle lines, were in the shape of the letter "U" into which the "Light Brigade" rode so grandly. The Russians had much the advantage. If the allied forces charged, they were compelled to cross the intervening valley so well

covered by Russian guns. The battle began. The long lines of Russian cannon, pointing down on the valley, opened with tremendous roar. Lord Raglan, the English commander, sent an order to Lord Lucan. "Cavalry advance rapidly to the front and take the enemy's guns." Lord Lucan passed the order to the waiting commander. Immediately, without a word, the heroic Cardigan placed himself at the head of his brigade, composed of six hundred men. Turning to Britten of the Lancers, he said: "Sound the advance," and the memorable charge commenced. Down, down the valley the red riders swept, while the storm of musketry and the thunders of cannon encompassed them. The ride of death went on, and on, and on. They were enveloped by tongues of flame. The Russian batteries were as so many huge craters of a volcano.

Charge of the Light Brigade.

The Light Brigade, with a battle-cry, rushed into its fires. They grew thinner and thinner. Both armies were appalled at such unspeakable courage, a mere handful of men charging a whole army in battle-line. Onward through the death-valley rode the brigade, brandishing their sabres. Half a league through fire and flame and shot and shell rode the red horsemen to the Russian guns in front. They reached their goal, but the long way was strewn with red-coated riders on the ground — dead and dying. The survivors whirled like a human cyclone among the Russian artillerymen, their horses bounding, while the red cavalrymen cut down the gunners on every side. Then down the valley they rushed back under the same terrific fire. The immortal Cardigan and about sixty men survived the charge; thirty-six were taken prisoners by the Russians, and four hundred four horses were killed.

THE CHARGE — A BLUNDER.

It was a gloriously dramatic exhibition of bravery on the part of the brigade, but a criminal blunder on the part of the British commander. The glamour and glory of patriotism is around it. It was a grand example of devotion to duty. Every man knew it was a charge to the death. Not one flinched nor faltered. It was a supreme climax of heroism, one of the most memorable cavalry charges in the history of the world:

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
  Volleyed and thundered.
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of death,
  Rode the six hundred.

When can their glory fade?
O, the wild charge they made!
  All the world wondered.
Honor the charge they made!
Honor the Light Brigade!
  Noble six hundred. — *Tennyson.*

XXX.

PAINTINGS OF THE FRENCH SCHOOL.

THE FATHER'S CURSE.

The scene represented in this fine painting is that of an enraged father who is driving his son away from home on account of some disgrace which the son has brought

THE FATHER'S CURSE. *Greuze.*
(Photo copyright by Neurdein Bros., Paris.)

upon the family. An officer stands at the door to take the young man away. The broken-hearted mother, with her arms around her erring boy, is pleading with the

father to forgive him, but the father is stern and unrelenting. Two sisters are begging the father to show mercy to their brother. Two little brothers are in the scene apparently not knowing what it all means. The father is white with rage and is driving his son away from the home.

THE FATHER'S BLESSING.

The scene represented in this painting, which is a companion picture to "The Father's Curse," shows the

THE FATHER'S BLESSING. *Greuze.*
(Photo copyright by Neurdein Bros., Paris.)

father on his death bed. The son who was driven away from home is seen entering the room. His head is bowed and he is weeping. He has come to ask his dying father's forgiveness and blessing. The father sees his son approaching and is anxious now to meet him and to

forgive him. One of the sisters is telling the father that her banished brother is coming to the bedside. The mother is telling her long absent boy something about his dying father. One brother is kneeling by the bedside and the older sister is lifting her eyes to heaven in prayer.

THE SOLDIER'S DREAM.

Our bugles sang truce, for the night-cloud had lowered,
And the sentinel stars set their watch in the sky;
And thousands had sunk on the ground over-powered,
The weary to sleep, and the wounded to die.

— *Campbell*

THE SOLDIERS' DREAM. *Detaille.*
(Photo copyright by Neurdein Bros., Paris.)

In this painting the artist has given a true representation of a night-scene in the life of soldiers in time of war. Overcome by the day's marching and fighting, an army

has lain down to sleep on the bare ground. Small fagots are burning here and there, and the men, with their blankets drawn over them and their feet close to the fire, have settled for their time of rest, in as comfortable a way as their surroundings will allow. Stillness reigns. The tired soldiers are in their dreams.

The artist has given a typical picture of the soldier's night-vision. It is a dream of battle in the sky. An imaginary host of furious combatants, with glistening bayonets, gleaming sabres and shot-riddled flags, is charging upon an imaginary enemy. Both commands are almost enveloped in the smoke of conflict. There is a sombre hue overspreading the scene. The artist has shown great power in the representation of night shadows. The expression on the faces of the tired soldiers, their positions while sleeping, the careless manner in which the men are stretched out asleep on the ground, all show such a perfectly natural manner. "The Soldier's Dream" is a grand picture.

THE COSSACK'S REPLY.

The word Cossack is from the Russian word "Kasak," meaning an armed man, a rover. The natural home of the Cossack is the wilds of Siberia and Russia. Their greatest stronghold is among the vast steppes of the Don, eastward to the Volga and to Asia. Here they have been settled as a distinct people since the middle of the fourteenth century. They inhabit the territory of the Czar, but are democratic in their political organizations. The chief of the Cossacks is called "The Attaman," and any Cossack who can get votes enough is eligible to the office. When a time is set to elect an Attaman, the members of the tribe begin a curious system of balloting, which consists in throwing their bearskin hats at each other and

the one, who has the largest heap of hats around him after a certain time, is duly proclaimed "The Attaman."

The Cossacks hold themselves always ready to do military service for the Czar, to whom they annually pay a light tribute of furs. They are the finest horsemen in the world, and as light-mounted cavalry, have no equals. They were first subject to the King of Poland, but are now under the orders of the Czar of Russia in time of war. They constitute about the most effective body of the

THE COSSACK'S REPLY. *Repine.*
(Photo from Alexander III. Museum, St. Petersburg.)

National Guard of Russia. They occupy the main lines of out-posts on the Southern and Eastern frontier, and hold at bay tribes from beyond the Caucasus Mountains.

In the picture we see a representation of a camp of Cossacks. They have just received from some source what seems to be a demand upon them. It evidently is not to their liking. They are exceedingly demonstrative and bold. Every eye glistens with spirit. They show by their looks a strong spirit of resentment. They are full of

taunts and jeers and sneers, and the Attaman is making his reply, which is the unanimous voice of his command. The reply is strong. From the facial expressions of each, one can almost read their thoughts. If the demand be to surrender, the reply means, "Come and take us."

This painting was in the Russian Exhibit at the World's Fair in Chicago and was greatly admired. It is a fine character study.

DEATH OF VIRGINIA. *Lethiere.*
(Photo copyright by Neurdein Bros., Paris.)

DEATH OF VIRGINIA.

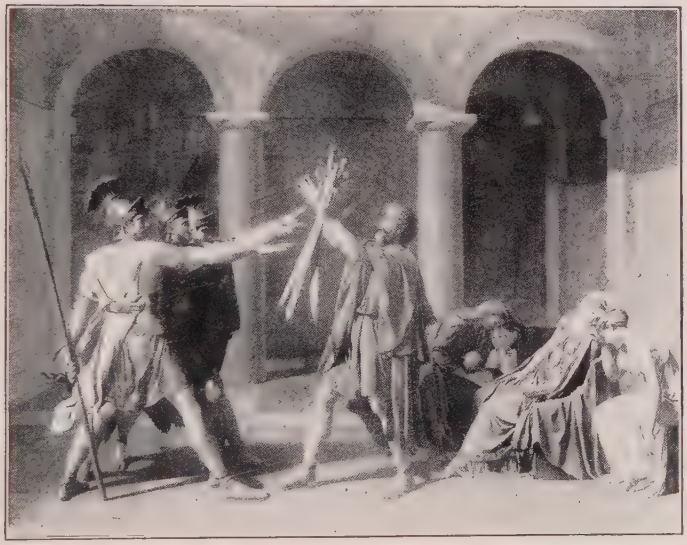
The scene before us is a representation of a tragedy enacted in the Roman Forum during the reign of the Pagan Emperors. It is a father destroying his own daughter, rather than see her a slave to the lust and power of a great Roman ruler. During the time Appius Claudius was "Decemvir" (or one of the ten law-makers

of Rome) there was a war going on between the Romans and Sabines. A Plebeian named Lucius Virginius (who had a beautiful daughter named Virginia), joined the Roman legions and went to the war. Appius Claudius conceived a plan to steal the beautiful maiden. He claimed that she was a born slave of Marcus Claudius, one of his clients, and therefore had no civil rights, so he abducted her. Virginius being quickly recalled to Rome from the front, brought suit for the possession of his daughter. There was a mock trial, and the case was decided against Virginius. While still in the Roman Forum, and the people and judges were sitting or standing discussing the noted case, Virginius, out of a burning sense of shame and dishonor the decemvir had heaped upon him, rushed to a butcher's stall near by, and seizing a knife, returned and stabbed his beloved but dishonored daughter to the heart. This great tragical painting is much admired by lovers of art.

OATH OF THE HORATII.

The Albans dwelt near the Romans. Some Alban peasants had been trespassing on Roman land, and in return, the Roman peasants began destroying the crops of the Albans. At once both tribes demanded satisfaction by war. This pleased Tullius, King of the Romans, and war was declared 667 B. C. Before any battles were fought, the two kings met and finally agreed that the issue of the war should be settled by having six men, three Romans and three Albans, fight to the death. Among the Albans was a family in which were three brothers, called "The Curatii" and among the Romans, three brothers called "The Horatii." In the painting we have the aged father of the Horatii swearing his three sons to fight for Rome. The three brothers have a look

of strong determination on their faces. In the background we see the mother and sisters weeping, knowing



OATH OF THE HORATII. *David.*
(Photo copyright by L. Levy, Paris.)

too well that in such a conflict their dear ones will be slain. It is a pathetic scene.

DEATH OF JULIUS CAESAR.

The assassination of Julius Cæsar was the greatest political tragedy of Ancient History. The terrible event happened in Pompey's Senate House in Rome, March 15, 44 B. C. All of the circumstances which led to his death were full of treachery and conspiracy. For a long time previous to the foul murder, the basest jealousy, political malice and envy had been at work to undermine the imperial power which Cæsar held. He was the idol

of the Roman army and greatly beloved by the people, but secretly hated by many of the senate, who wanted him out of the way so as to advance their own private ends.

Many Roman nobles and aristocrats, all of whom the emperor had advanced and favored, turned against him. A great conspiracy was formed by Cassius. Sixty Roman senators joined in the plot to kill Cæsar, and on the day of his death went to the senate with daggers con-

DEATH OF JULIUS CAESAR. *Rochegrosse.*
(Photo copyright by Neurdein Bros., Paris. Permission.)

cealed in their togas. Twenty-three did the killing. The scene represented here is a dark and bloody one. An infuriated band of senators, with daggers in their hands and murder in their hearts, have rushed upon Cæsar, dragged him from the throne, stabbed him many times, and he is lying on the floor weltering in his own blood at the foot of Pompey's pillar. Some of the senators are hurrying away from the place, well knowing how furious the people will be when they know of the deed.

BRUTUS CONDEMNING HIS SONS TO DEATH.

Brutus and Collatinus.

The Roman monarchy ended about 509 B. C. There had been seven kings up to that time, and their reigns covered a period of about two hundred and forty-five years. The last king was Tarquinius Superbus. Tarquin, as he was called, was a base and wicked man. He had a widowed sister, who had two sons, and they were rich. Tarquin framed a plot and had one of his nephews killed, so that he could get his money. He spared the life of the other one, because he thought the young man was an idiot. The name of the nephew who was not killed was Lucius Junius, but on account of his stupidity and brute-like manner, Tarquin named him Lucius Junius Brutus.

Lucius was not idiotic or stupid at all, but merely acted so, in order that he might some day take revenge on his murderous uncle for the crime he had committed. There was in Rome at that time a nobleman named Collatinus, who had a beautiful wife, named Lucretia. She was a good and pure woman, and on account of her many virtues and lovely character, was looked upon as the queen of Roman matrons.

One day Sextus Tarquinius, a vile son of the king, went to the home of Collatinus while he was absent, and grossly insulted Lucretia. Although Sextus was a prince, he was low and mean in life and morals. When Lucretia's cries brought her maidens to the room, Sextus fled. She sent a messenger for Collatinus. Collatinus came quickly, and with him came Lucretia's father and Lucius Junius Brutus. Lucretia was overcome with grief, and being so deeply stung by a sense of the deep disgrace which the conduct of Sextus had brought upon her, she, in a moment of frenzy, seized a dagger and plunging it into

her heart, fell dead at the feet of her husband and her father. Collatinus and his father-in-law were so amazed and filled with horror that they were speechless. Brutus, drawing the bloody weapon from the breast of the beautiful Lucretia, held it up and made a vow to the gods that the death of this noble woman should be avenged.

The body of Lucretia was put upon a bier and carried to the forum, or market place. Brutus arose before the assembled people, and told them the cause of the suicide of Lucretia. His speech aroused the citizens to avenge the death of the pure woman who had taken her life because of the dishonor which Sextus Tarquinius had brought upon her. All cried out, "Away with the Tarquins!" and they rushed out of the forum to find any one of them. Sextus was overtaken and slain, but his father and the rest of the family escaped from Rome.

After the Tarquins had gone the people elected Lucius Junius Brutus and Collatinus to rule the city for one year, and they afterwards became consuls. The new plan of government pleased everybody, and it was called a republic, because the people had elected their own rulers. The exiled king tried every way he could to recover his lost throne. He sent secret messengers into Rome to bribe the people and stir up a conspiracy against the two rulers. Lucius Junius Brutus was a man whom no one could swerve from the path of duty. He possessed those shining Roman virtues: fidelity, truthfulness, courage, patriotism, and sternness. He had two sons. Some of the agents of the Tarquins had, by bribery and trickery, persuaded the two young men to join in a plot to overthrow the republic and to restore the monarchy.

When Brutus heard of the plot, he summoned all of the conspirators before the bar of judgment, and after the trial, he passed sentence of death upon all of the traitors, including his two sons. Then after pronouncing

the sentence, he allowed each of the accused to speak and defend himself from the charge of treason, if he could. None of the men could deny their guilt, and all they could do was to beg for mercy.

Brutus sat stern and cold throughout the trial, and when his two sons arose and begged for mercy, he turned away from them and ordered the lictors (or executioners) to take the guilty outside, where he, without showing the

BRUTUS CONDEMNING HIS SONS TO DEATH. *Lethiere.*
(Photo copyright by Neurdein Bros., Paris. Permission.)

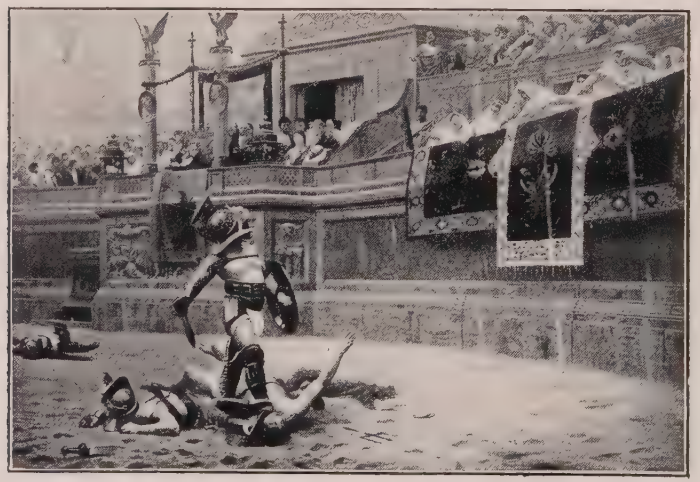
least emotion, saw all of them executed. Such an incident as this has not a parallel in the whole history of the world. There is not another case where a ruler has ever been subjected to such a severe test of loyalty to his oath of office and performance of duty. The trial scene has been made the subject of a great dramatic painting by Lethiere, and is one of the most admired of all the historical pictures in the Louvre.

Brutus was killed in battle. His body was brought to Rome. A public funeral was voted, and the women

wore mourning for a year. A bronze statue was erected, showing Brutus holding a dagger aloft and invoking the gods to avenge the death of Lucretia.

A GLADIATORIAL COMBAT.

For centuries it was a custom for Roman gladiators to fight at funerals. The strange combats are supposed to have originated from an old heathenish custom of killing slaves and prisoners on the tombs of illustrious men. The



A GLADITORIAL COMBAT. ("THUMBS DOWN.") *Gerome.*
(Photo by Soule Art Co., Boston.)

first gladiatorial combat in Rome was fought in the "Forum Boarium," 264 B. C., at the funeral of Marcus Brutus. From being a part of the ceremonies at funerals the combats gradually became common as public amusements among the Romans, and a way of celebrating the election of public men to office. In the combat, if one gladiator threw the other to the ground, the victorious man

looked up to the people; if they turned their thumbs down he would kill him; if they turned their thumbs up, the fallen man's life was saved.

SCHOOL OF THE VESTAL VIRGINS.

According to Mythology, Vesta was the daughter of Saturn and Ops and sister of Jupiter. Statues of Vesta were placed by the Romans at the entrance of their homes, hence the word — vestibule. She was the goddess of the

SCHOOL OF THE VESTAL VIRGINS. *Le Roux.*
(Photo by Soule Art Co., Boston.)

household. Fire was her chosen emblem, because of its great power of purification. In the Temple of Vesta, at Rome, a sacred fire was always kept in a large brazier, which was suspended from the interior of the dome. The work of the vestals was to keep the fire always burning so that it could be seen by the people from their front doors and porches or when they entered the temple. Wood properly prepared was always placed close to the brazier and there was a sort of sewer into which the vestals threw the ashes. If the sacred fire in the temple chanced

to be extinguished in any way, all public and private business in Rome was suspended until the cause of this accident was satisfactorily explained. The penalty for neglect of duty on the part of the vestals was very severe. All vestals when they entered service took solemn vows. The sacred virgins kept up the fire in the temple for nearly eleven centuries. In the picture we see a body of vestals attending to the sacred fire in the temple. They have pure and beautiful faces — all of the graces of true womanhood are there. The scene is well drawn. The fair priestesses, guardians of the dearest spot on earth, the home, are seen in a mythological and pagan age to be engaged in the work of the Christian. How beautiful does the strength of such virtues appear in the age of Pagan Rome!

VICTORS OF SALAMIS.

A King sat on a rocky brow,
  Which looks o'er sea-born Salamis;
And ships, *by thousands*, lay below,
  And men, *in nations* — all were his!
He counted them at break of day —
And when the sun set, where were they?
— *Lord Byron.*

The picture shows in strong lines a representation of the triumphal return of the conquering Greeks who, under the wise leadership of Themistocles, defeated the Persians in the battle of Salamis, September, 450 B. C. Joy is in each face. The Grecian girls, mothers and sisters, are welcoming their loved ones — crowning them with palms and laurels; caressing them; singing their national hymns; shouting endearing words and taking the brave men to their hearts. The heroes are filled with emotion at their reception and triumph, and through tears are also shouting as they march over flowers to the

city. The boats are all moving in and a great national jubilee is just beginning — over the returning heroes and the successful issue of the war.

The painting is particularly strong in its fine delineation of Greek patriotism. Notice the striking attitude

VICTORS OF SALAMIS. *Corman.*
(Photo copyright by Neurdein Bros., Paris. Permission.)

of the commander on horseback. See the intense earnestness in his face and his gesture as he in prayerful thanksgiving is addressing the "God of Battles." The painter had a fine ideal and he was successful in putting an exact copy of it on his canvas.

TRAGEDY OF THE STONE AGE.

The so-called "Stone Age" was that early, yet uncertainly fixed period of the world, when the human race were cave-dwellers, dressing in the skins of animals and living in the caves and dens of the earth. The scene in the picture represents a tragedy at the cave-home of a

man of the "Stone Age." The savage is returning to his cave and bringing with him a small deer which he has killed. As he is about entering the mouth of the cave he sees, with horror, a lion eating the dead body of his wife.

THE TRAGEDY OF THE STONE AGE. *Paul Jamin.*
(Photo copyright by Gebbie & Co., Philadelphia. Permission.)

The hunter is yelling in terror and has dropped the fawn to the ground. He is standing transfixed with fright and horror at the sight before his eyes.

CORONATION OF CHARLES VII.

The scene represented in the picture is that of Joan of Arc, of Domremy-la-Pucille, at the Coronation of Charles VII., at Rheims. The great work of art is one of a series of wall paintings in the Pantheon, at Paris, relating to the illustrious French heroine. War had been going on, at intervals, between England and France for

nearly one hundred years, when this peasant girl appeared upon the scene of action and astonished Europe. She constantly proclaimed that she had an inspired mission in the world — that of saving France by crowning Charles VII.

Neither persuasion, threats, or any kind of inducements could shake her purpose of going before the king

CORONATION OF CHARLES VII. *Lenepveu.*
(Photo copyright by Neurdein Bros., Paris.)

and telling him of her divine mission. After a time permission was given Joan to lead the army.

Dressed in pure white, carrying the standard of the Cross and the Fleur-de-lis, with eyes raised to heaven in constant prayer, Joan placed herself at the head of

the French army and captured Orleans, April 29, 1429. This single achievement turned the whole tide of the war and freed France from the dominating power of England. In the painting we see the heroic maid in her armor. She holds a standard — emblematic of power — in her hand, and with eyes reverently raised to Heaven, is praying for the successful completion of her mission. It is a fine piece of emotional work. It has a strong touch of nature in it. The face of Joan is full of spiritual beauty; it glows with an expression of sweet, trustful faith, full of divine inspiration and patriotic hope. All of the personages in the painting seem to be deeply impressed by the strong spiritual presence of Joan. She is the ruling figure in the scene. It is a victory of Faith.

CORONATION OF NAPOLEON AND JOSEPHINE.

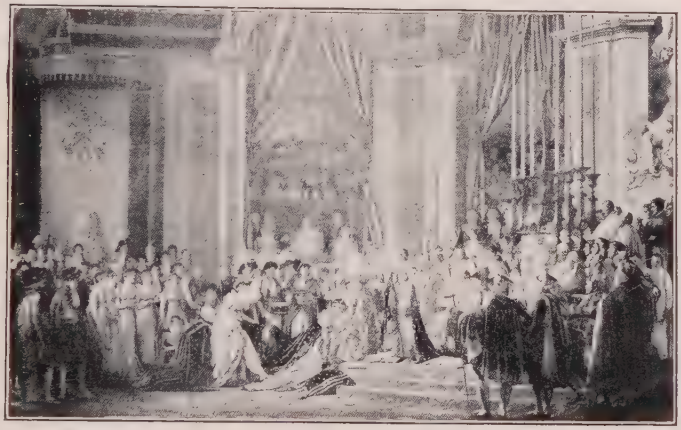
December 2, 1804, marks a glorious and imperial day in Paris. It was the day of the Coronation of Napoleon and Josephine as Emperor and Empress of France.

The great event brought together a vast multitude of people from all parts of the country. It was a national fête, lasting several days. There was feasting, dancing, singing, parades, merry-making and every form of entertainment everywhere, closing in Paris with a dinner on a gigantic scale for the poor. Napoleon was the idol of the army and of the people. Josephine was the most beautiful, attractive and charming woman the French Court ever produced. She was a queen by nature.

The Imperial Procession.

Napoleon and Josephine left the palace of the Tuileries amid the huzzas of thousands. The Coronation carriage was drawn by eight splendid horses, richly har-

nessed. On the top of the carriage was a large golden crown upheld by four eagles with outstretched wings. Marshal Marat, at the head of twenty squadrons of cuirassieurs, followed by eighteen carriages, high dignitaries, and courtiers, preceded the Imperial procession. A long line of ushers, heralds with trumpets, aides, pages, ladies, courtiers, marshals, chamberlains, equeries, and masters of ceremonies, entered the historical cathedral of Notre



CORONATION OF NAPOLEON AND JOSEPHINE. *David.*
(Photo copyright by L. Levy. Permission.)

Dame — Napoleon and Josephine coming in the rear. The enthusiasm was something wonderful, passing all ordinary bounds. Paris was simply wild with joy.

Their Costumes.

Napoleon wore a long, white satin robe, with seams embroidered in gold; a mantle of crimson velvet bespangled with golden bees; a cape of ermine upon which was taste-

fully worked the letter "N" in gold. On his head he had a crown of golden laurel; on his neck, a diamond necklace of the Legion of Honor. Josephine wore "a dress with a silver brocade covered with gold bees; her shoulders were bare; her sleeves were embroidered with gold; the upper part with diamonds, and fastened to them was a lace ribbon as a girdle, set with thirty-nine pink gems, Her bracelets, ear-rings, and necklace were of precious stones and antique cameos. Her hair was curled and her diadem consisted of four rows of pearls interlaced with clusters of diamonds."

Coronation Scene.

Napoleon and Josephine kneeled before the altar. The Pope anointed them, uttering the prayer of consecration. He then invested Napoleon with the sceptre, the sword of Charlemagne, and was in the act of placing the crown, when Napoleon seized it and placed it on himself, and then taking Josephine's crown, placed it on her head. The Pope said in Latin: "May God establish you on your throne, and may Christ cause you to reign with him in his eternal Kingdom. May the Emperor live forever!" Napoleon then took the oath, after which both he and Josephine took their seats on the Coronation throne. The herald-at-arms blew his trumpet and said in a loud voice: "The most glorious and most august Emperor Napoleon, Emperor of the French, is crowned and enthroned. Long live the Emperor!" The vast audience arose and shouted again and again, "Long live the Emperor!" and the great Coronation scene ended. The great painting shows in consummate lines the scene in the place of the coronation.

CIRCE AND THE FRIENDS OF ULYSSES.

Instant her wand the goddess waves
And to hogs transforms them.
No more was seen the human form divine,
Head, face, and members bristle into swine.
— *Homer.*

The old Grecian poets taught by myth and fable some grand morals and truths. Two noted fables were "The Siren's Song" and "The Enchanted Cup of Circe." Sirens were water monsters who had the faces of women,

CIRCE AND THE FRIENDS OF ULYSSES. *Riviere.*
(Photo by Soule Art Co., Boston.)

but bodies shaped like flying fish. They had fins, feathers, and tails. There was a soft and magical sweetness in their singing which captivated all that heard them. Sailors were often so enraptured by the sweet songs of the sirens that they would make love to them. When, however, the sailors were sufficiently entranced the sirens would turn into murdresses and heartlessly drown their sailor lovers. This fable shows the allurements and fascinations of vice and the danger of listening to its soft and seductive voice.

The fable of "The Enchanted Cup" taught the

importance of Temperance. Circe was an enchantress. She had a magnificent marble palace in a most beautiful grove on an island. When unsuspecting victims visited her gilded abode they were charmed by the elegance and beauty of her surroundings. There were soft and luxurious couches bespangled with gold; gorgeous apartments on every side and sweet music in the air. The beautiful enchantress passed around among her guests casting upon them bewitching smiles and saying honeyed words. In this way she wove around them a strange spell, the effect of which caused them to lose self-control. She thus presented to them the golden cup of pleasure, and when they were sipping, she turned them into swine, yet retaining their human senses.

Ulysses Visits the Island.

The mythical story goes that after the fall of Troy, the hero, Ulysses, landed several ship loads of Grecian warriors on the island of enchantment. All of them, except Ulysses, entered the palace grounds of the sorceress, and coming into the presence of Circe, were overcome by the power of her enchantment, and by a few waves of her wand were transformed into swine. The scene in the painting shows Circe seated by a garden wall and the friends of Ulysses, turned to swine, clamoring to get upon the high stone platform where she is sitting. The story goes on to say that when Ulysses was told of the fate of his followers he immediately entered the place. Circe handed him the "Enchanted Cup," but he threw some herbs in the wine and the witchery of Circe could not transform him as his followers had been. Ulysses then rushed at Circe with a drawn sword and demanded that she should restore his friends to human form again. The Enchantress waved her wand and it was done. This fable teaches the moral that men become brutal when they become slaves to drink.

Æneas at the Court of Dido.

According to the Myths, Æneas was (excepting Hector) the greatest hero in the siege of Troy. When Troy was burning, Æneas made his escape, carrying his aged father, Anchises, on his back, and leading his little son, Ascanius. After this escape from the burning city,

ÆNEAS AT THE COURT OF DIDO. —*Guerin*
(Photo by Soule Art Co , Boston.)

Æneas set out with an adventurous party of Trojans in boats to find new lands. After long wandering on the sea, the boats were finally driven by a storm to the Coast of Africa.

Upon landing, Æneas and his party found that the country was ruled by a beautiful queen, named Dido, who lived in a palace by the seaside. Dido was at that time engaged in building the City of Carthage.

She received the party with great kindness, and paid particular attention to the hero, Æneas. Indeed, she seemed to be so captivated by his appearance that she offered to share her kingdom with him. Æneas was so delighted at this proposition that he forgot for the while all about trying to find any more new lands, and contented himself with the pleasure he was having at the court of this fascinating queen.

Dido had such a witching power over the mind of the hero that he forgot all about the decrees of the Fates. At last Jupiter sent Mercury to the Court of the queen-enchantress to bid Æneas sail on to Italy.

The picture shows Æneas sitting in a balcony of the seaside palace of the beautiful queen. At her side is her child and an attendant. She is reclining on a couch, while the hero, with his helmet on, is engaged in a conversation with her. His expression shows that her presence is a source of the greatest delight to him. A statue of Neptune, the sea-god, with his three-pronged fork, is seen in the distance under the pagoda. It is a fine mythological painting.

XXXI.

PAINTINGS OF THE GERMAN SCHOOL

ON A FURLOUGH.

We can see at a glance that this painting shows the interior of a German peasant's cottage, and that a son, who is at home "on a furlough," is in the full enjoyment of

ON A FURLOUGH. *Defregger.*
(Photo by Soule Art Co., Boston.)

a re-union, with the other members of the family. The noble looking young man, once more under the parental roof, is relating something to his father which is so absorb-

ing in interest that all the rest of the group surrounding him are listening to every word with deep and appreciative attention. The story may be about his experience in camp-life; the perils of the march; the awful scenes in some battle; or, of his own miraculous escape from death. The deep-seated emotions in the faces of the listeners afford a fine opportunity to study the power of art in the picture. See how the father, clad in rough attire, sleeves rolled up, holding his unlit pipe, is gazing with proud feelings at his beloved son. What a look of joy and delight, of parental affection, in his strong, earnest face! How happy he is that his dear boy is home once more! Notice the aged grandmother, close beside the young soldier. She, good soul, forgetting about the knitting in her lap, has let the ball of yarn roll upon the floor, so interested is she in the story. She is listening as only a grandmother can, and her emotions (beyond the work of art to express) are those which only grandmothers and mothers feel. This simple home-picture is a masterful creation in art.

DEATH OF ALEXANDER THE GREAT.

The picture shows the death-hour of Alexander the Great. Within a Pagan temple, at the base of a statue of a mythological god, lay dying the Macedonian chieftain, on a couch, o'er-hung with rich curtains. The scene is deeply affecting. The painting has in it a touching sense of reality. There is the look of death in the face of Alexander. It has the cold pallor which precedes the final struggle; the eye glares, as in partial consciousness; the lips are apart, as if he speaks in wild delirium.

The death-bed is surrounded by priests, soothsayers, priestesses, doctors, counsellors, and a number of Grecian generals, and soldiers. All are hushed into silence to

hear the parting words of the dying king. The deepest solemnity fills the place. In the foreground three officers are kneeling, holding their helmets and gazing intently upon their beloved commander; one of them is kissing his outstretched hand, another, wounded in battle, carries his arm in a sling; he stands looking with deep emotion upon the death-couch; another soldier, with his head bandaged because of a battle-wound, holds in his hands

DEATH OF ALEXANDER THE GREAT. *Von Piloty.*
(Photo by Soule Art Co., Boston.)

a staff upon which is the laurel crown of victory, now on the floor; two Grecian girls are pouring water upon cloths, while, at the entrance-way, many soldiers are crowding in to look upon their idolized leader for the last time.

Alexander died at Babylon, 323 B. C., from the effects of drinking the "Cup of Hercules" (six bottles of wine) at a great banquet given in his honor.

THUSNELDA AT THE TRIUMPH OF GERMANICUS.

In the painting, Germanicus is represented in the background in his triumphal chariot, receiving the applause of his countrymen. In front of the chariot are German captives in chains.

It is a scene of joy and proud congratulation to Germanicus, but one of keenest humiliation and grief to

THUSNELDA AT THE TRIUMPH OF GERMANICUS. *Von Piloty.*
(Photo by Soule Art Co., Boston.)

Thusnelda, wife of a German chieftain whom Germanicus had conquered. Foremost in the group of females is the sad mother, leading her three-year-old son, Tumelicus, accompanied by the nurse and an attendant. Near to Thusnelda, is a priest and some German warriors, chained together, and guarded by Roman soldiers, who are jeering and taunting them, whilst the people in wild huzzahs, are applauding the name of Germanicus. Following Thusnelda are her brothers, chained together

and leading a bear, while in front a Roman guard is driving another bear before him. It is a fine picture in which every detail is in perfect harmony with the dominant thought. There are lines of Roman architecture, groups of typical Roman life, and everywhere throughout the composition, strong proof of a master hand.

NAPOLEON AT WATERLOO.

For many an age remembered long,
Shall live the towers of Hougoumont,
And field of Waterloo. — *Scott.*

NAPOLEON AT WATERLOO. *Steuben.*
(Photo by Soule Art Co., Boston.)

The most memorable battle of modern times was that of Waterloo, fought by the allied powers of Europe against Napoleon Bonaparte, June 18, 1815. During the awful battle Wellington ordered a great cavalry charge, led by the Scotch Greys and Ponsonby's Heavy Dragoons. The

Greys were the flower of the English army, and had been held in reserve to make a decisive movement.

Decisive Hour in the Battle.

The charge of the "Scotch Greys" was the beginning of the turn in the tide in the great battle. The actual turn came at 4 P. M. At that hour Blucher, with a fresh army and eighty-seven pieces of cannon, appeared on the heights of Frischemont. The English and Prussian forces closed together, making a mighty battle-front, and

CHARGE OF THE SCOTCH GREYS AT WATERLOO.
(British School) *Mrs. Butler Thompson.*
(Photo by Soule Art Co., Boston.)

all moved forward. With their combined batteries of 230 guns they swept down the heroic French, making a great breach in the army which was never closed. Then came the climax — the sublimest exhibition of courage in all of battle history — the last stand of the Imperial Guard. Those French veterans, commanded by Cambronne, were quickly surrounded by great masses of English and Prussians.

SCENE IN THE PAINTING.

The artist has shown Napoleon in the midst of the Imperial Guard at that awful hour in the holocaust of death, when the great commander sees his doom is fixed and the battle is lost.

ALARIC THE GOTH AS CONQUEROR AT ATHENS.

THE GOTHS.

The Goths belonged to the Germanic or Teutonic race. Their kingdom, composed of many tribes, extended over the central part of Europe from the Black Sea to the Baltic. They were a fierce, warlike people who delighted in conquest and pillage. They were divided into two general divisions: the Ostrogoths (Eastern Goths) and Visigoths (or Western Goths).

THE INVASION OF GREECE AND ITALY.

In 396 A. D., Alaric, King of the Western Goths, determined to invade Greece and Italy and to compel the people in towns and cities to pay ransom to him or to have their possessions laid waste and destroyed. At the head of a vast horde of savage warriors Alaric invaded Thrace, Macedon, Thessaly, and Ilyria, and left in his track a scene of desolation and ruin. His very name was full of terror and dismay to the Grecians.

DEMAND MADE UPON ATHENS.

When the cry of the Gothic herald was heard at Athens, at once the citizens determined to agree to any demand as ransom which the savage chief might make rather than have their city pillaged and destroyed.

The Gothic barbarian made the Athenians pay a very heavy ransom, consisting of gold, silver, precious stones, specimens, and various kinds of handicraft, and, in addi-

tion to all of this he demanded that the citizens should furnish a banquet to himself and his chiefs. Willing to do anything to keep on good terms with the Northern tyrant, the Athenians gave what was called a "Treaty Banquet" to Alaric and his staff of Gothic marauders.

Alaric at the Banquet.

The picture gives one scene at the banquet. Alaric, dressed in skins, is sitting in the midst of a group of the noblest men and women of Athens, who are glad enough

ALARIC THE GOTH AS CONQUEROR AT ATHENS. *Thiersch.*
(Photo copyright by F. Haufstaengl, Munich.)

to give him every outward show of honor. The temple is festooned with wreaths and garlands. Grecian maids are placing flowers at the feet of the Gothic invader, others are pouring out wine; a poet is playing on a lyre and singing verses in apparent honor of their host. The whole scene is one where a cultured people from a sense of fear are showing every seeming evidence of pleasure to the rapacious monster who holds them in his power. The great German artist has put a strong realistic effect into the painting.

SOCRATES TAKING LEAVE OF HIS PUPILS.

Among all the great men of ancient Greece, none had a more distinct personality than Socrates, the quaint sage and moralist of Athens. He was born 469 B. C., and lived when Grecian art, architecture, poetry, and painting were at their best. He spent most of his time on the streets lecturing on such themes as justice, courage, piety, wis-

SOCRATES TAKING LEAVE OF HIS PUPILS. *Heinrich Wilke.*
(Photo copyright by Berlin Photo Company, New York. Permission.)

dom, temperance, virtue, gratitude, liberty, truth, morality, utility, etc. His themes now form volumes. He was a great popular educator. He fascinated the youths of Athens. The following charges were brought against him:

Socrates is guilty of crime. 1. He does not worship the gods whom the city worships. 2. He has introduced new divinities of his own. 3. He is corrupting the Athenian youth with his new doctrines.

These charges resulted in the arrest of the great philosopher. He was brought before an Athenian court and condemned to death by drinking hemlock.

While Socrates lived in a pagan age he was a sage, a teacher, a moralist, a missionary, teaching and preaching just such truths as are the light of the world to-day. Socrates taught such truths as these:

"'The world was created by one Almighty God; it is maintained by this same great Being. It is our duty to serve him through virtuous living. The soul is the noblest part of man. Virtue and not wealth is the secret of happiness. No man of sense will believe what the Grecian myths teach respecting another life. A new sojourn awaits the soul truly immortal. Let man adorn his soul with its true beauty — temperance, justice, strength, truth and liberty, and hold himself ready for his departure from the world."

The death of Socrates is a beautiful example of the moral greatness of a martyr. The picture shows the philosopher talking about death to his pupils. A man is seen bringing the hemlock in a bowl. It is a great historical painting.

ROMAN CHARIOT RACE.

Roman Emperors felt a keen interest in pleasing the people, hence they provided many spectacular shows and exhibitions for them. Such entertainments were known by the general name of "games" and consisted of chariot races, athletic contests, gladiatorial combats, beast fights, trained animal shows, foot races, quoit pitching, and dramatic performances. One of the entertainments which had constant favor among the people was the "Chariot Race."

The "Circus Maximus."

Chariot races were given in the "Circus Maximus," an enormous structure situated in a valley between the Palatine and the Aventine hills. The building was 2121 feet long and 404 feet wide. It was enclosed by a high wall. Inside the walls were seats made of stone, which rose in tiers to a great height. It is said that the enormous circus seated one hundred fifty thousand people.

The Race Course.

The vast race-course was divided lengthwise by a wall, which, from its peculiar shape, was called the

ROMAN CHARIOT RACE. *Wagner.*
(Photo by Soule Art Co., Boston.)

"spine." Each end of the central partition terminated in three tall, cone-like columns mounting from one base. These were called goals, which served as turning points. At each end of the "spine" was a shrine, upon which was placed seven marble eggs. Slaves stood at either end and whisked the eggs off, one by one, as the chariots whirled by. The chariots usually made seven laps in each race. Across one end of the vast structure there

were arcades, or gateways, opening upon the arena. The chariots were lined up under those arches. This was the "starting point" in the races.

One writer in describing the Roman chariot races says: "There was a low wall in the centre of the race course of the 'Circus Maximus' called the 'spine'; this was an ovaled-shaped structure having some fine adornments of architecture. At one end of the 'spine' there were stalls called 'carceres' from which the horses and chariots shot forth; these arch stalls were thirteen in number, the central one of which was covered differently from the others and was only used during the time of festal processions. At each of the 'carceres' rose towers on which were stationed a band of musicians to animate the horses. Above the 'carceres' and between the towers there was a terraced space ('oppidum') and it was customary for this to be occupied by privileged horse men, old charioteers, betting men, and the owners of the horses."

Starters of Races.

It was customary for Public Ædiles (Superintendent of Public Buildings) to act as starters at the chariot races. At a given signal the gates were quickly opened. The Ædile had a high position where he could see whether all chariots were in line or not for the start. When all was ready, the Ædile dropped a purple handkerchief, and the chariots whirled away. Successful charioteers received wreaths of gold and silver and branches of palm, and frequently large sums of money. Sometimes as many as thirty races would be run in a single day.

The Circensian Procession.

"Roman Games" were given at first in honor of the immortal gods, and had a religious purpose. There was a belief that the gods were pleased with such exhibitions. It was the custom to begin the games with what was called the "Circensian Procession," in which were carried the statues of the gods on frames, or in gaudily decorated chariots. As admission to chariot races was free, the seats were never vacant. All of the expense of "games" was taken out of the public treasury.

The Painting.

The painting represents a great race in the Circus Maximus. The vast amphitheatre is filled with a multitude of spectators. The Emperor is in the "Royal Seat" on the left; the "spine" inside the race-course is filled with people. The wildest excitement prevails. Some five or six charioteers, each behind four horses abreast, are driving them at a furious rate of speed round and round the course. The animals are on a full "dead run," they are straining every muscle, bone, and nerve to win the race. The drivers are urging their horses ahead and laying on the whip. Some of the horses in the rear have fallen — one chariot wheel has come off — but the wild race goes on and on. It is a great trial-match of animal strength, endurance and speed, to find which team will be first at the goal. Every detail in the painting shows the hand of a master. It is intensely real. It is considered the best of all the chariot-race pictures ever produced.

XXXII.

PAINTINGS OF THE ITALIAN SCHOOL.

THE AURORA.

Soon Aurora, daughter of the dawn,
Sprinkled with roseate light the dewy lawn.—*Homer.*

The scene is the approach of the Goddess Aurora, the personification of the dawn, sailing in the early morning air, scattering flowers on the earth, and with rosy fingers drawing the misty veil of night aside. Following close to the flying goddess is the gold chariot of the Sun God (Helios), brother of Aurora. The "God of Day" is driving his wild steeds over the banks of morning clouds. Circling around his blazing chariot are seven nymphs representing the hours, while in front of the chariot, and immediately above the horses, is a cherub flying. It holds a burning torch. This represents the Morning Star.

THE MYTH ABOUT AURORA.

The myth upon which this great work is based is as follows: The Greeks had a deity for the morning. It was the Goddess Aurora (or Eos). She was the sister of Helios, the God of Day. She is represented as a beautiful maiden, in a golden chariot drawn by two milk-white horses named Lampetus and Phaeton. She is wrapped in a violet tinged mantle and surrounded by a bevy of nymphs and cherubs, some of whom are scattering roses in advance of her. She is urging her steeds onward, in order that she may reach the gate of heaven, and there announce the approach of her brother.

All of the sleeping flowers and tender plants revived by the morning dew lift up their heads to welcome her as

THE AURORA. *Guido Reni.*
(Painting in Rospigliosi Palace, Rome.)

she passes. Her passage with the glittering train of attendants is one gorgeous triumph — which is repeated with each morning's rising sun.

THE THREE FATES.

The Greeks had a most beautiful myth about human life. It was that there were three sisters, daughters of Zeus (or Jupiter), "Father of All Gods," who were divinely appointed to watch earnestly over the brittle thread of man's life and destiny. The names of these sisters were Clotho, Lachesis, and Atropos. The immortal gods themselves were supposed to be under the control of "The Fates" so we can readily see the importance and scope of their jurisdiction. Clotho was the spinner of the thread of human life. She wound the flax around the distaff, while the two others watched intently. Lachesis judged

or determined the lot of mortals, while Atropos, with a pair of scales, a sun dial and a pair of shears, cut the thread of life asunder. The guardian fates had a serious work, therefore their faces were sad and solemn. Slowly and sadly they spun the thread. Each life was measured

THE THREE FATES. *Michael Angelo.*
(Photo copyright by E. Alinari, Florence. Permission.)

by them; each destiny fixed by them. "Three Fates," by Michael Angelo, is a fine painting. Each face is very expressive. There is a sympathetic feeling in the work of the Sister Fates. It is a perfect conception of the mythical guardians.

MILTON VISITING GALILEO IN 1640.

John Milton was born in 1608. He took the degree of M. A., at Cambridge, in 1632, and became widely known as a writer of prose and of poetry. He also wrote political pamphlets, and under the reign of Cromwell, was appointed Secretary of State. The great poet died in 1674. Galileo was born at Pisa, Italy, in 1564. He

MILTON VISITING GALILEO. *Tito Lessi.*
(Photo by C. Sedelmeyer, Paris.)

invented the telescope, discovered the Satellites of Jupiter, the spots on the sun, showed that the air has weight, invented the pendulum, proved that projectiles move in a perabola and that the earth moves around the sun. He died in his eightieth year, and was buried in Santa Croce Cathedral, Florence, "the Westminster Abbey of Italy,"

with all the honors of a king. The scene in the painting is the interior of Galileo's tower at Arcetri near Florence.

THE VISION OF CONSTANTINE.

In the terrible battle of Milvian Bridge (312 A. D.), Emperor Constantine defeated the forces of Maxentius and drove the Saracens from the Roman Empire, and

VISION OF CONSTANTINE. *Raphael*
(Painting in the Vatican Gallery, Rome.)

thus rescued the western world from the yoke of Mohammedanism.

There is a fictional story that on the morning of the day of this battle Constantine had a remarkable experience. He was addressing his troops and telling them that in a dream the Christ had appeared to him and commanded

that he should take the cross as a celestial banner which would lead him to victory — when lo! from out the skies a convoy of angels bearing a shining cross appeared to him. A streamer upon the cross bore these words in Greek: "ΕΝ ΤΟΥΤΩΙ ΝΙΚΑ" (In this conquer). The Latin is "*In hoc signo vinces*" (By this conquer). The picture shows the legendary scene — Constantine is standing on a pedestal addressing his soldiers. A Roman officer is at his side. The men are terrified by the heavenly vision and are running from their tents and pointing to the wonderful phenomenon above them. Every face bears the expression of fear and wonder. Above some of the Roman standards a flying dragon is seen. This is said to be symbolical of Mohammedanism. The translation of the Latin inscription on the pedestal, upon which the emperor stands, is as follows: "The followers (or soldiers) of Constantine divinely impelled by this address found victory."

ASSUMPTION OF THE VIRGIN. *Titian.*
(Photo by Soule Art Co., Boston.)

XXXIII.

PAINTINGS OF THE BOHEMIAN SCHOOL.

DEFENSTRATION AT PRAGUE.

The word "fenster" means a window, and "defenstration," a window throwing. The subject is "The Window Throwing at Prague." The Thirty Years' War,

DEFENSTRATION AT PRAGUE. *Brozik.*
(Photo-engraving by C. Sedelmeyer, Paris.)

which desolated Germany, began in 1618 and ended with the Treaty of Westphalia, 1648. The act which brought on so much bloodshed was the violent deed of a body of armed insurrectionists under the leadership of Count

Thurn, who broke into the room of the Austrian Counsellors, Martinez and Slavata, and, seizing the imperial representatives and their secretary, threw them out of a window. This historical painting is one of the finest masterpieces of the Bohemian School.

COLUMBUS AT THE COURT OF FERDINAND AND ISABELLA.

We see a representation in this painting of the Court of Aragon and Castile, Ferdinand and Isabella, double monarchs, though man and wife, surrounded by officers

COLUMBUS AT THE COURT OF FERDINAND AND ISABELLA. *Brozik.*
(Painting in Metropolitan Museum, New York. Photo by Soule Art Co.)

of state, learned doctors, priests, men of science, counsellors, royal ladies, gentlemen and children. They have assembled as if to listen to the theories and to examine the charts of that strangely infatuated man who for years has

been begging kings and princes to let him show them a new ocean path to riches in lands beyond the Western sea.

Columbus stands in regal majesty in the company, pointing with index finger to the place where lies the world, so long seen in his mind. There is a look in his face which blends enthusiasm, determination and will-power. He is the ruling spirit in the painting. His masterful thought controls all. In the faces of the members of the two courts there is wide diversity of expression. Some have a look of faith and belief; others, of doubt, and suspicion; some have glances of scorn and contempt; others, of sympathy and respect; some seem half inclined to believe in the theory; others have no confidence. The noble Queen looks as if she would say: "I will undertake the enterprise for my own Crown of Castile, and will pledge my jewels to raise the necessary funds."

RETURN OF THE FISHERS. *A. Feyen-Perrin.*
(Photo by Soule Art Co., Boston.)

XXXIV.

PAINTINGS OF THE RUSSIAN, SPANISH, AND FLEMISH SCHOOLS.

RUSSIAN WEDDING FEAST

RUSSIAN SCHOOL.

The scene in the painting shows the very moment, in the progress of a Russian wedding feast, when the young

RUSSIAN WEDDING FEAST. *Makowsky.*
(Photo by Soule Art Co., Boston.)

and happy bridegroom has just brought his lovely bride from out the bridal chamber, and is just in the act of saluting her with his first kiss and introducing her to the assembled guests. All eyes are turned upon the couple.

The bride is, of course, the chief center of interest. The expression on each face shows the ruling thought of the moment — it is joy for the bride. Congratulations, good wishes, and all sorts of pleasant things are being said to the beautiful bride who stands with modest, downcast eyes, but with a heart full to the brim with woman's holiest emotion.

SURRENDER OF GRANADA. *Pradilla.*
(From a great historical painting at Madrid. Photo copyright by J. Laurent, Madrid.)

THE SURRENDER OF GRANADA.

Spanish School.

In 713 A. D., Tarik, the Moor, led a vast horde of Persians, Arabs, Tartars, Syrians, Renegade Greeks, and Copts to Spain. The Mohammedan host announced but one proposition — "Believe in the Koran or die by the sword." The Moorish invasion was the beginning of the greatest religious conflict in the world's history. Dur-

ing eight centuries there was war between the Spaniards and the Moors. In 1212, the Moorish power was crushed at the battle of Tolosa. In 1491, the city of Granada surrendered to the Spanish sovereigns Ferdinand and Isabella. The painting is a great Spanish masterpiece.

ROMULUS AND REMUS. *Rubens.*
(Painting in the Capitoline Museum, Rome.)

ROMULUS AND REMUS.

Flemish School.

There is an interesting legend relating to the early rulers of Alba Longa and the original founder of Rome. The story goes as follows: Alba Longa was the capitol of some thirty small Latin towns. For centuries the towns

had been ruled by Kings — the descendants of Æneas, one of the heroes of Troy. At last King Amulius came to the throne. Sylvia, daughter of Amulius, was married to Mars, the God of War. The twin sons, Romulus and Remus, were born to them. In a fit of anger Mars took the twins in their cradle and threw them into the Tiber. The cradle, after floating, lodged near a cave where there was a wolf's den. The she-wolf carried the babies into her den, suckled and raised them with her cubs.

At last the twins were found by Faustulus, the King's shepherd. They were taken to his humble hut and taken care of. In course of time, Romulus grew to manhood, and his claim to the throne was acknowledged. He founded the great city which for so many ages was called "Mistress of the World." The legendary story is the subject of the fine painting by Rubens, the details of which form an interesting line of study.

THE TAPESTRY WEAVERS. —*Velasquez.*
(Photo by Soule Art Co., Boston.)

GLOSSARY

A

AARON, 40. The first high priest of the Jews, son of Amram of the tribe of Levi. Aaron was born about 2430 B. C.

ABACUS PLATE, 53. The uppermost member, or part, of a pillar or of a column

ABOU-ROUASH, 13. A town in Egypt, where the chain of Pyramids begin.

ABYDOS, 21, 23. An ancient city of upper Egypt, six miles west of the Nile. It is now filled with old temple ruins, tombs, etc.

ACCAD, 25. One of the divisions of ancient Syria.

ACHAEANS, 43. According to Grecian Mythology, Xuthus had two sons, Ion and Achæus; the first was the fabulous father of the Ionians; the second, of the Achæans.

ACHILLES, 250, 283. Hero of Homer's Iliad. One of the greatest heroes in Grecian Mythology.

ARCHITRAVE, 49. Part of the entablature that rests on a column; the moulding above the door.

ADIABENES, 73. An eastern tribe, the enemies of Rome.

ÆOLIANS, 43. Mythology is responsible for the statement that Æolus, son of Helen, was the fabulous king of the Æolian Islands and of the Æolians, but was appointed by Zeus as the commander of the winds.

ÆGEAN SEA, 43. Part of the Mediterranean Sea which washes the Eastern shores of Greece and the southern and western coast of Asia Minor.

ÆSCHYLUS, 264. The earliest of dramatic writers in Greece. He wrote sixty-six dramas, only seven of which are now extant. The most popular of the seven is "Prometheus Chained."

AGRA, 106. A city of India, on the Jumma River. The famous Taj Mahal is at Agra.

AGRIPPA, 62. Marcus Vipsanius Agrippa, was a Roman general and statesman. He was the son-in-law of Augustus Cæsar.

AHMED I., 130. One of the greatest of Turkish rulers.

AIX-LA-CHAPELLE, 95. A city of Prussia, thirty-eight miles from Cologne.

AKBAR, 215. "The greatest Asiatic Monarch of modern times." "Akbar" means "very great." His real name was Jalal-ud-Din Muhammad (b. 1542, d. 1605). Emperor of Hindustan.

ALARIC, 426. (Meaning all rich.) He was King of the Visigoths. His period in History was about 394 A. D.

ALBA LONGA, 443. The most ancient town in Latium. It was built on Lake Alban, on a long hill range of white colored rocks.

ALLEGORY, 165. A figurative discourse, a parable.

ALTO-RELIEF, 213. In sculpture, a work is called alto-relief, when the figures, especially the head and limbs, stand out entirely detached from a background. It is also called high relief.

AMELIA BASILICA, 81. This was a court of justice, bordering on the Roman Forum. It was built by Paulus Æmilius, 53 B. C.

AMENOPHEUM, 21. An Egyptian Temple built at Thebes, by Amenophis III., about 1410 B. C. Nothing of it is remaining now but two colossal statues (seated) 53 feet high, each one of which was made of a single block of granite.

AMIENS, 122. An ancient city in Piccardi; during the Franco-Prussian War, 1870, it was captured by the Germans.

AMON-RA, 21. A great Egyptian temple at Karnak, named for an Egyptian deity. The name Amon, or Ammon, means "the mysterious, "the hidden." Amon-Ra means "Amon the Sun" — a Sun divinity.

ANDERSEN, HANS CHRISTIAN, 342. The most gifted poet Denmark has ever produced. He died in 1875.

ANTIGONE, 264. Heroine in the play called "Œdipus," written by Sophocles. In Mythology she was a daughter of Œdipus and Jacasta.

ANTIQUITY OF EGYPT, 11. Egypt is the motherland of the arts and of architecture. With the exception of Hittites, whose history has been discovered recently, Egypt is the oldest nation having a reliable record. Egypt is a land of monumental ruins — far surpassing any other on the globe.

ANTONINUS, 81. A Roman Emperor.

APELLES, 58. Most celebrated painter of Greece.

APOLLO, 59, 227. The god of light, prophecy, music, poetry, the arts, and of the wisdom of the oracles. According to the myth, Apollo was the son of Jupiter (Zeus) and Leto.

APPIAN WAY, 74. A great road leading from Rome, through Capua to Brundusium. It was made of cut stones neatly joined together. It was constructed during the censorship of Appius Claudius and Caius Plautius. It was made a regular roadway, 312 B. C.

APPIUS CLAUDIUS CRASSUS, 69. One of the Roman decemvirs. He was strangled to death in prison, 449 B.C.

AQUEDUCT, 26, 64. An artificial channel for the passage of water. Those of ancient Rome are the most famous in the history of the world. There were sixteen in ancient times, but only four in use now.

ARAB CONQUEST, 99. A conquest which was begun in the seventh century by the Saracens, or Eastern Arabs. The aim was to force the Mohammedan religion upon all the world. The armies of the Saracens subdued, first Arabia, then Syria, Egypt, Asia Minor, and Spain. The great seven days' battle, fought 732 A. D., between the Mohammedans (or Saracens) under Abderahman and the Christians under Karl Martel near Tours, in France, stopped the Arab conquest of Western Europe. Spain was conquered in 713 by the Saracens. In the course of the conquest the Saracens acquired dominion stretching from India to Spain. Spain was freed from Saracenic rule in 1491, when Boabdil, the "Last Moor of Granada," surrendered his army and the city to King Ferdinand and Queen Isabella.

ARABESQUES, 110. A style of ornamentation employing interlacing lines and curves.

ARBELA (now called Erbil), 33. A place in a district of Turkey. Place where a great battle was fought, 331 B. C., between the army of Alexander the Great and that of Darius.

ARCADES, 7. A series of arches; an arched passage, as Arcade Victor Immanuel at Milan, Gallery St. Hubert, Brussels.

ARCADIAN ARTEMIS, 235. Artemis (or Diana) was a Grecian goddess.

ARCOPOLIS, 53. "The upper fortified part or citadel of a Greek City," as that at Athens.

ARGOS, 45. A town in the northeastern part of Greece.

ARGOLIS, 239. A peninsula in Greece.

ARIADNE, 336. According to Grecian Mythology Ariadne was the daughter of King Minos of Crete.

ARTHUR, 300. A British hero of the sixth century. He established the "Order of the Round Table."

ASSUMPTION, THE, 127. A Church festival, August 15. It commemorates the bodily taking up into Heaven of the Blessed Virgin Mary after her death.

ASTRAGAL, 290. A little round moulding at the top or bottom of a column, a moulding encircling a cannon near the muzzle.

ATHENA, 54. A Greek goddess, daughter of Zeus (Jupiter) and Metis — patron deity of Athens.

ATREUS, 45. The oldest town in Greece, named in honor of Atreus, who, according to Mythology, was the son of Pelops and Hippodamia.

ATTUCKS, CRISPUS, 331. A mulatto. He was the first man killed in the Boston Massacre, March 5, 1770. Crispus Attucks Monument stands in Boston Common. On one side is this inscription:

"On that night the foundation of American Independence was laid."

JOHN ADAMS.

"From that moment we may date the severance of the British Empire."

DANIEL WEBSTER.

Names of the victims are on the shaft.

AUGUSTUS CÆSAR, 65. Caius Octavius was a nephew of Julius Cæsar, born 63 B. C., died 14 B. C. After the assassination of Julius Cæsar, Octavius (called Augustus Cæsar) became ruler of the Romans.

AURAMAJDA, 35. A Persian deity.

AURELIUS, MARCUS, 75. A most popular Roman Emperor. He was born 121 A. D. He wrote a book entitled "The Meditations of the Emperor Marcus Aurelius Antoninus." It is a book full of wholesome philosophy. It shows the true character of the great Roman.

AVENTINE, 66, 224. One of the famous "Seven Hills of Rome." It derives its name from Aventinus, an Alban King.

AVON, A beautiful stream which flows by Stratford, England, the birthplace and burial place of Shakespeare.

B

BAAL, 24. A Hebrew word meaning "Lord." Baal-Zebul means "Lord of the High House." The name Baal is applied to many different divinities. In Hosea, 2:16, it is applied to Jehovah. The worship of Baal at Tyre was introduced by Ahab.

BABYLON, 28. An ancient city of Chaldea.

BACCHUS, 342. "The god of Wine," in Grecian Mythology.

BALAKLAVA, 390. A seaport in Crimea, six miles from Sebastopol.

BAR-TRACERY, 121. "In bar-tracery the intermediate members are moulded bars of stone in vertical shape, the moulding splitting and dividing to start the branching elements." It is a pattern of decorated window tracery.

BASILICA, 94. A royal hall or portico, a court of law. A structure at first built without a roof.

BASTILE ST. ANTOINE, 304. A stronghold built in Paris by Charles V., in 1369. During the reigns of Louis XIII., XIV., XV., and XVI. it was a political prison. July 14, 1789, a mob attacked the bastile and thus began the French Revolution.

BAS-RELIEF, 213. A term in sculpture which means the showing of the sculptured figures which stand out from a sunken background. It is raised work.

BELVEDERE, 227. The word means "beautiful to see," good view."

A building having a fine prospect. In a part of the Vatican at Rome, called the "Belvedere," there is a statue of Apollo, which is called "Apollo Belvedere."

BOABDIL ABU-ABDULLAH, 442. He was the last Moorish King of Grenada.

BRACKET, 126. An ornamental projection from a wall used for the purpose of supporting a statue, a bust, etc.

BRAURONIAN ARTEMIS, 235. The goddess Artemis (Diana), which was worshipped at Brauron in Attica.

BRUTUS, 403. Marcus Junius Brutus, a Roman politician, born 85 B. C.

BUDDHISTS, 96. Followers of a religious teacher named Gutama Buddah. The Religion of Buddhism is professed in India, Burma, Siam, Nepal, Thibet, China and Japan.

BUTTRESS, 120. A projection in masonry, or in wood, to give strength to a wall or building.

C

CAIN, TUBAL, 143. He was the fifth son of Japheth. He was a slave trader and the first worker in brass.

CALIGULA, 81. A Roman emperor, 37–41 A. D., the youngest son of Germanicus Cæsar. He was a base and vile character, and was assassinated 41 A. D.

CAMPUS MARTIUS, 224. This was a plain at Rome for parades and military displays; also for running of chariots and gymnastic exercises.

CAPITAL, 20. In architecture it means the head of a column or of a pillar, place where laws of a nation, or of a state are made. From the Latin word, caput, the head.

CAPITOLINE HILL, 66. One of the "Seven Hills" of Rome. It was so named from the laborers finding a skull there when digging the foundation for the Temple of Jupiter.

CARACALLA, 71. Marcus Aurelius Antoninus, a Roman emperor (b. 188, d. 217 A. D.) He was originally called Bassianus, but received the name of Caracalla from a favorite Gallic tunic which he introduced into Rome. The Baths of Caracalla were built by this emperor.

CASTOR, 81. According to the myths the heroes Castor and Pollux were the sons of Leda and the Swan. Castor was famous for taming and managing horses; Pollux for his skill as a boxer. They were given divine honors being called "The Dioscuri" (or "Sons of Jove"). Penates were deities chosen by Roman families to protect their homes. The Penates were worshipped as two young warriors with cone-shaped hats on their heads. They rode white horses and were identical with the heroes, Castor and Pollux.

CHARLEMAGNE, 32. Charles the Great, King of the Franks, 768–814 A. D. Roman Emperor 800–814 A. D.

CIRCUS MAXIMUS, 429. This was a great enclosure built by Tarquinius. It was between the Aventine and the Palatine Hills in Rome. It was used for chariots and horse races, athletic sports and wild beast fights. It was large enough to hold 150,000 persons.

CLAUDIAN AQUEDUCT, 69. Tiberius Claudius Drusus Nero Germanicus, the fourth Emperor of Rome (b. 10 B. C., d. 54 A. D.). He constructed the Claudian Aqueduct which carried water to Rome over a distance of 38 miles.

CLUSTER COLUMNS, 133. Columns grouped together — sometimes as many as seven and eight in a group.

COELIAN HILL, 66. One of the "Seven Hills" at Rome. It was named after Cœlius, a Roman general.

COLCHIS, 245. A province of Ancient Asia, on the eastern coast of Black Sea.

COLONNADE, 38. A row or range of columns.

COLUMNIATION, 46. Classification of Temples. "The employment or system of arrangement of columns in a structure. Grecian and Roman Temples are classified, according to their columniation as follows:

(*a*) By the presence, position and number of porticoes, as pro style, having columns in a front portico only, and across the full front as distinguished from *in antis*.

(*b*) Amphi pro style, having its columns in such porticoes, and at each end only.

(*c*) Amphi stylar, having such porticoes, either at both ends or on both sides.

(*d*) Psuedo pro style, falsely or imperfectly pro-style, having the portico columns less than an intercolumniation from the front wall, or engaged in it.

(*e*) Peri stylar or peripteral, having a row of columns all around.

(*f*) Psuedo peripteral, falsely or imperfectly peripteral, having the lateral, or lateral and rear columns engaged. Dipteral, having a double row of columns all around.

(*g*) Psuedo dipteral, falsely or imperfectly dipteral, having the space, but not the columns for the inner row, or having the inner row engaged.

(*h*) Apteral, having one or both ends porticoes, but no lateral columns.

(*i*) Monopteral (of circular buildings) having a single ring of supporting columns, without a cella.

(*j*) By the number of columns across the front as di style, having two such columns; tetra style, having four such columns; penta style, having five such columns; hexa style, having six such columns; hepta style, having seven such columns; octa style, having eight such columns; enna style, having nine such columns; deca style, having ten such columns; dodeca style, having twelve such columns. (*Webster*)

COMITIUM, 81. The name is derived from "coire," to meet. It was a space between the Senate House and the Rostra in ancient Rome, where business both of a civil and a religious nature was transacted; a court where certain classes of cases were tried and criminals punished.

COMMUNE, 303. The Government established in Paris (1792–1794), by representatives, chosen by the people. The period is known as "The Reign of Terror."

CONFUCIUS, 96. A celebrated religious teacher. The religion of Confucius is the principal one believed and practiced in China.

CORBELS, 168. It is derived from a French word meaning a basket. In architecture it means an ornament in the form of a basket.

CORNICE, 104. The crowning part or member of a wall.

CORNUCOPIA, 253. The horn of plenty, an emblem of abundance. Amalthea was the mythological nurse, described as a goat, which suckled Zeus (Jupiter). The horn of Amalthea, or the horn of the goat, was given by Zeus to a nymph. Whenever the horn was blown by the nymph it had the remarkable property of being filled with whatever the nymph most wished.

CORRIDOR, 182. A gallery or passage leading to several parts of a building. It is from an Italian word meaning a runner, hence a running line of arches, columns, etc.

CUPOLA, 100. A dome, an arched roof. It is from a Latin word meaning a tub, a small burial vault.

D

DACIAN WAR, 74. Dacia was an ancient country north of the Danube. The Romans and Dacians were almost continuously at war.

DEMETER, 239. In the Grecian myths Demeter (Ceres) was the goddess who presided over the crops and agriculture.

DENKMAL, 313. A German word meaning a monument or memorial.

DIONYSIUS OF HALICARNASSUS. A Greek historian. He lived 54 B. C.

DORIC ORDER, 45. The oldest and simplest of the three orders of Greek architecture.

DUILIAN COLUMN, 81. Caius Duilius was the first Roman general to gain a naval victory over the Carthaginians. A bronze column was erected to his honor in the Forum at Rome.

E

EDFOU, 21. A village in upper Egypt, noted for being the location of a most famous Egyptian temple.

ENTABLATURE, 49. From Latin tablatum, board work flooring, "an architecturally treated wall, resting upon the capitals of the columns and supporting the pediments or roof plate."

EPHESIAN ARTEMIS, 235. An ancient divinity known as "Diana of the Ephesians." Artemis was of Persian origin, called in that country "Metra."

ERECHTHEION, 53. Erechtheus was a mythological hero of Greece. According to the myths, Erechtheus built the Temple of the Erechtheion on the Acropolis about 500 B. C.

ESQUILINE HILL, 232. One of the "Seven Hills" of Ancient Rome.

EXHEDRA, 62. A semi-circular seat, the back forming a crescent-shaped wall seat.

F

FABIUS, 81. Maximus Quintius Fabius, was one of the greatest generals of Rome.

FAN-TRACERY, 121. The decoration of a vaulted roof by the use of ribs, shaped like fans.

FINIALS, 121. A bunch of foliage that forms the extremity of a pinnacle in Gothic Architecture.

FLAMBOYANT TRACERY, 121. "Having to do with the late French Gothic Window traceries, and so arranged that the openings between the stone piers are no longer circles, either with or without cusps, and the triangles between the circles have the shape of flames" (Sturgis).

FLAVIAN AMPHITHEATRE, 87. This structure was built at Rome, by Emperors Vespasian and Titus about 80 A. D. It is commonly called the Colosseum.

FLYING BUTTRESS, 130. "A masonry structure consisting of a straight inclined bar, carried on an arch and a solid pier, against which it abuts, for taking up the thrust of a roof or of a vault."

FRIEZE, 168. A frieze in architecture is the central portion of the entablature, or it is a richly ornamented band on a building, or any wood work.

G

GABLE, 121. The triangular part of an exterior wall of a building between the top of the side wall and the slopes of the roof.

GAEA, 235. The first divinities of the Greeks were Gæa and Uranus.

GARGOYLES, 124. Projecting spouts to carry water from the roofs of buildings. Gargoyles are peculiar to all Gothic buildings and usually have weird and grotesque forms, representing demons and horrid monsters.

GENII, 141. Plural of genius — a representative type.

GENRE, 365. A style of painting showing scenes in everyday life.

GLYPTOTHEK, 150. A fine art gallery in Munich.

GRIFFIN, 141. A chimerical creature with the body of a rampant lion and the beak, claws, and wings of an eagle.

GUILD HALL, 122. A town hall where a guild, or a corporation, usually assembles.

H

HADRIAN, 78. A Roman Emperor, b. 76 A. D., d. 138 A. D.

HIEROGLYPHICS, 24. Picture writings of ancient Egyptians.

HORAE. Grecian divinities representing the seasons.

I

ILIAD, 250. A great poem written by Homer — a story of the "Siege of Troy."

ISIS-HEADED COLUMNS, 20. Columns with the figure or bust of the Egyptian Goddess Isis on them.

ISSUS, BATTLE OF, 353. Issus is an ancient seaport on Asia Minor. In 333 B. C., a great battle was fought there in which the forces of Alexander the Great defeated those of Darius, King of Persia.

INTER-COLUMNIATION, 46. "The clear space between two columns, sometimes the distance between their centers, measured at the bottom of their shafts. Certain proportions were established by Marcus Pollio Vitruvius, a Roman Architect and Enigneer, first century, B. C. They are:

(*a*) Pycno style, when the intercolumniation is one and a half diameters.

(*b*) Sy style, when it is two diameters.

(*c*) Eu style, when it is two and a quarter diameters.

(*d*) Dia style, when it is three diameters.

(*e*) Aræo style, when it is four diameters or more, and so great that a wooden architrave has to be used instead of stone.

(*f*) Aræo sy style, when the intercolumniations are alternately sy style and aræo style. These proportions rarely occur in ancient buildings, and the classification is merely theoretical. Different words derived from the Greek, are in use to denote certain common proportions." (*Webster*)

J

JAMB SHAFT, 121. "A column, free or engaged, decorating the jamb of a door opening or window opening, in Medieval Architecture." (*Webster*)

JANUS, 81. A mythological god of Rome. The month of January was named after him. In his statues Janus is represented as having two faces.

JASON, 244. A Mythological hero whose greatest adventure was the capture of the "Golden Fleece."

JUSTINIAN, 93. A celebrated la writer. He died 565 A. D.

K

KIOSK, 105. A structure of the Turkish Style of Architecture. It is an open pavilion supported by pillars.

L

LAOCOON, 246. A mythological priest of Apollo, who was inside the walls of Troy during the seige by the Greeks.

M

MAENIA COLUMN, 81. This column was erected in ancient Rome to the honor of C. Mænius, who conquered the ancient Latins and to whom the Romans gave one-third of the spoils.

MAUSOLEUM, 7. The name of a magnificent sepulchral monument, erected at Halicarnassus in Asia Minor, about 350 B. C., by Queen Artemisia to the honor of her husband, Mausolus, King of Caria. It is one of the "Seven Wonders of the World."

MEDALLION, 126. A large medal or memorial coin.

MEDUSA. 242. Medusa was the name of one of three frightful monsters, called "Gorgons" who were servants of Pluto, King of Hades.

MINOTAUR, 243. A mythological monster — half man, half bull.

MISERERE, 135. The fifty-first psalm, the most commonly used of the penitential psalms.

MOHAMMEDANISM, 96. A religion founded by Mohammed.

MOSLEMS, 311. Followers of Mohammed.

MOUNT OLYMPUS, 225. A mountain between Macedon and Thessaly. According to the Grecian myths, Mount Olympus was the sacred dwelling place of all the gods.

MULLIONS, 126. A division between the lights of windows or bays in wainscotting.

N

NAVE, 113. The middle, or body, of a church, extending from the transept to the main entrance.

NERVA. A Roman Emperor, 98 A. D.

NEO-GREEK, 175. A modern style of architecture showing the Greek spirit.

NILE, 253. A river in Egypt.

O

ORACLE, 74. The revelation or utterance supposed to issue from a divinity through a medium, usually a priest or a priestess.

OBELISK, 21. An upright four-sided pillar that tapers as it rises; the part close to the top being in the form and shape of a pyramid. Obelisks were very common in the architecture of ancient Egypt.

OSIRIS, 382. One of the great Egyptian deities — the god of the underworld and the judge of the dead.

P

PAGANS, 428. Worshippers of false gods, heathen, idolaters.

PAGODA, 7. "A tower-like storied structure, usually a temple or part of a temple, or a memorial, such as are frequent in India, China, Farther India, and Japan."
(*Webster*)

PALATINE HILL, 66. One of the famous "Seven Hills of Ancient Rome." Authorities differ about the origin of the word Palatine; some claim it is from Pales, the goddess of shepherds and herdsmen.

PANTHEON, 151. The Pantheon at Rome is a temple built by Agrippa about 27 B. C. It was a place for the worship of all the gods. "It is the noblest and most perfect production of that style of architecture specifically called Roman."
(*Forbes*)

PARQUETRY PATTERNS, 146. A kind of joinery or inlaid work, used especially for floors.

PENATES, 81. The gods of Roman households closely associated with the worship of Vesta, the goddess of the hearthstone.

PERGOLA, 7. In architecture a pergola is a long row of columns

(double, triple or more) with a roof for vines overhead and seats underneath. "A continuous colonnade, or arcade."

There is a fine pergola in "The Paseo," a park, ten blocks long and one block wide, in Kansas City, Mo.

PERICLES, 215. A famous Grecian sculptor.

PERISTYLE, 62. "A complete system of roof-supporting columns on all sides of a court of a building, such as the 'cella' of a temple." (*Webster*)

PHOCAS, 8. The column of Phocas, upon which there was a statue of that Emperor, stood opposite the Senate House of Ancient Rome. It was erected 608 A. D.

PILASTER, 168. "An upright architectural member, rectangular in plan, structurally a pier, but architecturally treated as a column." (*Webster*)

POLYGONAL COLUMNS, 20. Columns having many sides, especially more than four sides.

PONTINE MARSHES, 74. An extensive marshy district, 26 miles by 17 miles southeast of Rome.

PORCIA BASILICA, 81. An ancient structure in the Roman Forum where tribunes held their courts.

PORTA SANTA, 48. Holy door.

PORTICO OF TWELVE GODS, 81. This portico was so called from the fact that Fabius Xantius, a curator of monuments, placed images there of the household gods of Rome; Juno, Vesta, Minerva, Ceres, Diana, Mars, Venus, Mercurius, Jovi, Neptunus, Volcanus and Apollo. The ancient structure stood on the Via-Sacra ("Sacred Way") leading into the Roman Forum.

PROPYLON, 19. The word means "before a gate." "A Propylon is an outer monumental gateway standing before the pylon or main entrance gateway to a temple." (*Webster*)

Q

QUADRIGA, 19. A car or chariot drawn by four horses abreast.

R

RESPALDOS, 133. Decorated leanings on the back of seats in Spanish Cathedrals (Spanish Architecture).

RHEA, 235. In the Grecian Myths, Rhea was the wife of Cronus. the mother of Zeus (Jupiter). and

RIBBED VAULTS, 130. "A construction in which arched ribs are built from point to point over a space to be vaulted." (*Sturgis.*)

ROSTRA AD PALMAN, 81. The orators' platform (curved in front) which stood in the Roman Forum.

S

SARACENS, 99. Arabs from the eastern part of Arabia. It is claimed that "Saracen" is an Arabian word meaning "a robber."

SHINTOISTS, 96. Shinto is a Chinese word meaning "good way." Shintoists are followers of the religion of Shintoism. This religion was introduced in Japan from China 552 A. D. The principal divinity of Shintoism is Amaterasu, from whom every Mikado has claimed to be descended.

SINAI, 143. Mountains on the coast of the Red Sea in Arabia.

"SKY-SCRAPERS," 176. Buildings carried up to very great height. They are always of the steel structure type, that is, a high steel skeleton framework, around which stone, or some other substance, is set in mortar and clamped in certain spaces by rivets.

STRAINS, 120. In architecture a strain means a change in any part of the work, or a result of heavy stress.

STUCCO, 140. A fine plaster made of gypsum and glue water, used for relief ornament.

STYLO-BATE, 49. "A continuous flat coping, or pavement, on which a row of columns is supported." (*Webster*)

T

TABULARIUM, 81. The ancient public record building at Rome, built 78 B. C.

TEMPLE OF JUPITER, 61. At Olympia.

THRUST, 120. "A horizontal or diagonal outward pressure, as of an arch against an abutment, or of a rafter against a supporting wall. (*Webster*)

TITUS, 72. Titus Flavius Sabinus Vespasianus, and Emperor of Rome. History gives a record of two great achievements gained by Titus: The capture of Jerusalem, 70 A. D., and the building of the Colosseum.

TOGA, 402. The word is from the Latin tegere "to cover." A loose outer garment worn by the men of ancient Rome.

TRANSEPT, 129. "The transversal part of a cruciform church, which crosses at right angles to the greatest length, and between the nave and the apse of choir." (*Webster*).

TRANSVERSAL ARCHES, 200. Arches with entrances running both ways, crossing in the middle. From trans (across); vertere (to turn).

TRASCORO, 133. Ornamented work in a space in a church at the back of the choir (Spanish Architecture).

TREFOIL, 126. An architectural ornament of three cusps, in a circle, resembling a three-leafed clover.

TYMPANUM, 150. "The space within an arch and above a lintel spanning the opening below the arch." (*Webster.*)

V

VATICAN, 221. The name is derived from the Celtic word "Vates" meaning prophets, priests. In ancient times there was a mythological god, Vaticanus, from whom the "vates," or priests, were supposed to get answers to all questions relating to things under the control of the immortal gods.

VISITATION, THE, 257. (Ecclesiastical) "Festival in honor of the visit of the Virgin Mary to Elizabeth, mother of John the Baptist commemorated on the second of July." (*Webster.*)

W

WALHALLA AT RATISBONN, 150. The word Walhalla (or Valhalla) means "Hall of the slain." It is a hall or temple in Ratisbon, Bavaria, containing memorials of German heroes.

WHEEL TRACERY, 121. It means a special form of tracery in which decorated patterns, formed by wheels and curves, prevail.

Z

ZEUS (Jupiter), 221. "Zeus, the great presiding deity of the Universe, the ruler of heaven and earth, was regarded by the Greeks, first as the god of all aerial phenomena; secondly, as the personification of the laws of nature; thirdly, as lord of state life; and fourthly, as father of gods, and of men" (*Berens' Hand-book of Mythology*).

Date Due

Oct 22 41

MAY 25

JUL 30

N
5300
W5
V.2
04765
Williams
Lessons
in Art

N
5300
W5
V.2

04765

00035053